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# SEVEN MEMPHITE TOMB CHAPELS

HILDA FLINDERS PETRIE

AND

MARGARET A. MURRAY

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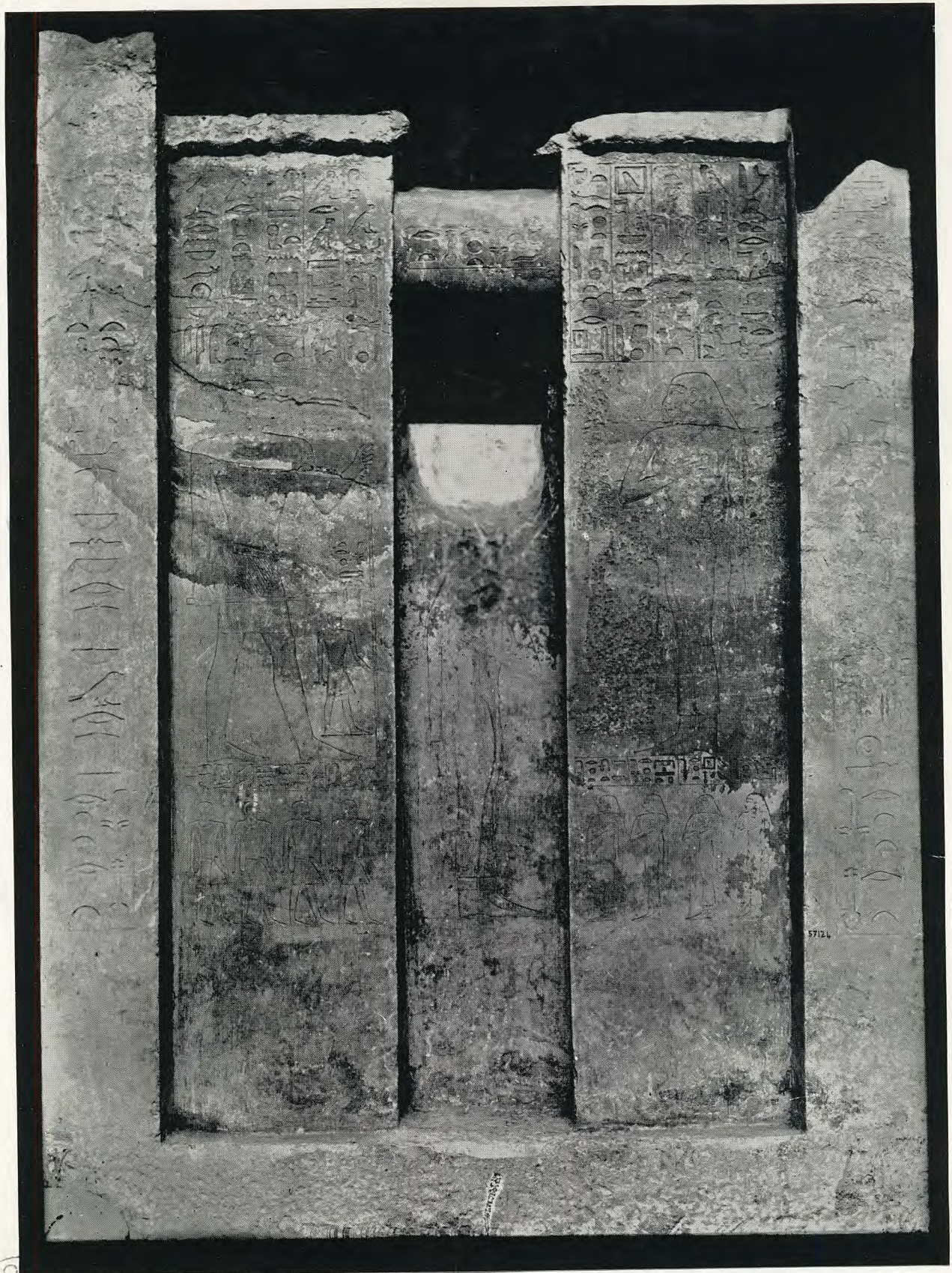
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Eg 95(65) in 4°

BRITISH SCHOOL OF EGYPTIAN ARCHAEOLOGY

VOL. LXV

# SEVEN MEMPHITE TOMB CHAPELS

BY

HILDA FLINDERS PETRIE, F.R.G.S.

HON. DIRECTOR



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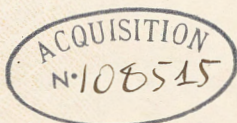
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#### ABBREVIATIONS

*A.E.M.* Somers Clark and R. Engelbach. *Ancient Egyptian Masonry.*  
*Mar. Mast.* Mariette. *Mastabas.*  
*Saq. Mast.* M. A. Murray. *Saqara Mastabas.*  
*D.E.T.* Reisner. *Development of the Egyptian Tomb.*  
*W.M.C.* Gardner Wilkinson. *Manners and Customs.*

#### INDICATIONS OF DETAIL, IN PLANS, ELEVATIONS, SECTIONS

Solid black—unbaked brick.

Diagonal shading—limestone masonry.

Cross-shading—window, or *serdab*.

Short strokes—chip filling.

Powdered ground—desert.

Interrupted line—conjectural, or destroyed.

*Ashlar*—squared stonework in regular courses.

*Chambranle*—bordered edge painted or carved on the lintel or the jambs of a door or window.

*Chamfer*—the bevelled plane where arris of L corner has been removed.

*False door*—an imitation door in recessed planes, on E. wall of mastaba tomb and looking W. Before this door the offerings were laid.

*Jamb*—member of false door, which had two or four vertical side-panels.

*Ka*—spiritual body: the seen individuality of a person, neither soul nor body.

*Reveal*—side wall of recess, at right angles to face of jamb.

*Serdab*—blocked chamber behind false door, where the spirit inhabits his *ka*-statues.



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To  
FLINDERS PETRIE

*Beloved of the God of the beautiful desert*



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# SEVEN MEMPHITE TOMB CHAPELS

## CHAPTER I

### INTRODUCTORY

1. *Delay in Publication.* The partial excavation of seven mastaba tombs of the Pyramid Age and the facsimile copying of their wall scenes, published in this volume, date from forty-six years ago. I have to offer an apology to those who follow the annual course of our researches that a volume of 1905 should make its appearance contemporaneously with volumes of 1935. The delay is due to the fact that our second season's excavation at Saqqara was the latest activity of the *Egyptian Research Account* before that society was merged and re-instated in the *British School of Egyptian Archaeology*.

On our return from the heart of Sinai in 1905, we found ourselves confronted with having to organize a basis for the continuation of researches. The foundation of a School occupied all our energies. During the long interval which has passed from that day to this, it has fallen to me to be largely responsible each year for the activities of the School in the field and at home, and also for the sole collection and annual upkeep of its finances. As Hon. Organizing Secretary no less than as Hon. Assistant Director, I have found it a wholtime job. Arrears of work, such as assembling the facsimile drawings made at Saqqara and writing up the results of my excavation there, had to be laid aside to make time to cope with the ever present necessities of the School. When Dr. M. A. Murray kindly took over the task of making up our rolls of wall-scenes into plates for publication and rendered the translations of the texts, the least I could do was to produce from battered notebooks such descriptions of tomb chapels as could be supplied, and provide the plans, elevations and sections.

2. *Egyptian Research Account.* It will be dimly remembered by the older supporters of our work that, in the early nineties, Flinders Petrie wrote a letter to *The Times* to invite donations to provide for

expenses of a student whom he would undertake to train. Foundations were being laid in the new science of excavation and the interpretation of results. As yet no School had arisen where field explorers could be reared, and where various methods with which he was experimenting could be practised.

The response was instant. A small fund, the Egyptian Research Account, was raised and renewed from year to year, which sufficed to put a student in the field and to provide excavation alongside the major work. In this way, digging under supervision was conducted at Ballās, the Ramesseum, El Kab, Hierakonpolis (I, II), Arābah, Mahasnah, the Temple of the Kings, the Osireion, and Saqqara (I, II). Messrs. Quibell, Green, and Garstang received their training, Mr. Caulfeild joined for a season, and Dr. M. A. Murray came out to join me in a dig and to copy inscriptions at Abydos and, a year later, she superintended excavations at Saqqara, 1903-1904.

The volumes *Saqqara Mastabas I and II* give the detailed account of ten mastaba tombs opened by her and copied with the assistance of Miss F. Hansard and Miss J. Mothersole and our copies of early forms of signs (tomb of Ty). Those volumes are in the hands of all our former supporters.

The present issue supplements this series, and might be regarded as Saqqara Mastabas III, but is an independent publication complete in itself.

3. *Expedition and Staff.* The following season, 1904-1905, it seemed desirable to continue the series of accurate copies of wall-scenes of the Pyramid Age. The Memphite tomb chapels of the Saqqara desert are acknowledged to be of the finest workmanship, yet few of them have been reproduced in facsimile. Flinders Petrie was in Sinai, engaged in examining the site of Wady Maghāra, but until I should join him at Serabit el Khādim to help with facsimiles of inscriptions, I was free to take an expedition to Saqqara for some clearance and copying, in the limited time at my disposal.

For draughtsmen, we were able to secure the



services once again of Miss F. Hansard (the late Mrs. Cecil Firth) and also of her friend Miss F. Kingsford (the late Lady Cockerell). Their draughtsmanship was superb, adequate indeed for facsimile reproduction of the delicate low reliefs of the V<sup>th</sup> dynasty. Miss Lina Eckenstein, now passed away, also joined me and was of great help in the supplementary work. We settled into our four small mud huts of the previous season, close to the Step Pyramid of Saqqara, and began field-work at the east side of the pyramid enclosure early in December, 1904.

4. *Thanks rendered.* My grateful thanks are chiefly due to Flinders Petrie for planning the expedition and sending me out; to F. Hansard and F. Kingsford for their genius in facsimile, and their daily example; to L. Eckenstein for her loyal helpfulness; to M. A. Murray for her arrangement of our earlier sheets into book plates, and especially for her translations of the texts; to G. W. H. Walker for reading manuscript; to Ann Petrie; and finally to our donors for facilities in digging and in publication.

## CHAPTER II

### DETAILS OF THE EXPEDITION

5. *Course of Digging.* The first day, I started digging on a mastaba referred to, in my notes, as "near Sabu, 4 m. 12 b." In the previous season, an old *reis* or overseer of Mariette had helped to identify positions of tombs, but by some oversight he had not received the promised reward, and was therefore not forthcoming to proffer me his assistance.

An English excavator, a former student of ours who came to see me, advised me that it would be undignified to apologise or repair the omission. I did not agree with him. The next day the old *reis*, mollified by receiving proper treatment, showed me a requisite site, and we at once struck the desired mastaba of Nefert—one which Mariette had opened but had not copied. I had no difficulty in getting further information from the old *reis* as needed, from week to week.

In the course of eight weeks I opened, in all, the following mastaba tomb chapels:—Nefert (Mar. Mast. C.26); Ne-ka-ankh (M. Mast. D.48); Akhet-hotep (M. Mast. E.17); Per-sen (M. Mast. D.45); Anpu-ka-pu (M. Mast. D.57); Zefau (M. Mast. D.25); Khnum-hotep (M. Mast. D.49).

The translation of their names is as follows:—

Nefert = Beauty. Ne-ka-ankh = Belonging to the living *ka*. Akhet-hotep = the Glorious One is content. Per-sen (untranslatable). Anpu-ka-pu = Anubis is the *ka*. Zefau = Riches, wealth. Khnum-hotep = Khnum is content.

They date chiefly from the V<sup>th</sup> dynasty, 35–33 centuries before Christ, with a single example from the IV<sup>th</sup> and from the VI<sup>th</sup> dynasty.

6. *Methods of Work.* I carried on the work of excavation with Arab *fellahin* from the village of Saqqara. Each morning at the latter end of the dawn I crossed the tumbled heaps of the pyramid field, to reach our mastaba and be ready to whistle on the work-boys as the sun rose, and a pair of jackals would slip furtively home, after their night's hunting, into a dim crevice in the brickwork of the Step Pyramid where they lived.

Four men and twelve boys were enough for what we had in hand. They were nominally looked after by an overseer, that an opportunity for taxing the excavator be not lost. Actually, the *reis* was a nonentity and seldom seen. I was Field Director in fact as well as in name, and the workers saw no other superintendence.

In all the more carefully ordered excavations, the system of direction without *reis* or other intermediaries is found to answer best, together with the still more necessary system of giving estimated *bakhshish* to each finder for all finds.

These methods promote more satisfactory results than the old-fashioned methods, and were invariably adopted by Flinders Petrie.

7. *Wages and sequence of work.* The rate of wages was very low in those days, ranging from 10d. to 5d. *per* day. An overseer received 4 piastres, guard 3 pt., workman 3 pt., boy 2 pt. The sum total on such small work as mine was about 50s. *per* week.

Having at command these few Arab diggers and the copying power of four persons, I was able to arrange the filling in of the last tomb chapel and the digging down to the next, while each intermediate chapel was in course of planning and copying.

One could direct clearance, superintend copyists, and achieve a fair amount of facsimile drawing and chamber measuring each day in rapid sequence, because the mastabas lay near together in the pyramid field.

8. *Engineering Tackle.* Most of the tomb chapels had the roof still in place and were accessible by their corridors and doorways when partially cleared, but some were in a fragmentary state.

Only one building was encumbered with long fallen



roofing-blocks of several tons weight each, and to remove these it was necessary to borrow engineering plant from the Government. Previous experience of a difficult dig stood me in good stead.

The Egyptian *fellah* is no mechanic. He easily takes fright when there is no cause, but is foolhardy in the extreme when there is danger, and understands nothing of precaution. I found it necessary to issue exact orders for every adjustment of the tackle and to superintend every action and attitude of the workers.

It is only by personal and sustained attention to all involved that any engineering job can be put through, with unskilled labour—such is the lack of perception and common sense among the *fellahin*.

A good story about tackle came my way. An English list of engineering plant in a depot in Egypt was faithfully rendered in Arabic. Some Egyptian at the depot had occasion to translate it back into English, and an item in the list appeared as "one watery sheep," i.e. a hydraulic ram.

9. *Plans, Elevations, and Sections.* The plans, and other detail, published in pls. XVIII–XXVII, were obtained during the clearances. I plotted them at the time, and inked them in at once on return from Sinai, but the roll of them did not survive the war and local disasters. I have now replotted them from the originals of my field survey. The scale is 1:40 for the most part.

In preparing plans of the Royal Tombs of the I st dynasty, Abydos, the Director and I had always measured by long tapings, for me to plot to a fixed scale, for publication. The planning at Saqqara was trivial in comparison, for piecemeal measurements were good enough, and I could work them single-handed.

10. *Facsimile copying of scenes.* The copies of the wall scenes and inscriptions, pls. II–XVII, were done by dry squeeze, actual size. These squeezes were drawn in freehand on a drawing-board, from the original, on the spot. They are therefore truly in facsimile. The sheets were then pieced together and adjusted, and sent to be reduced photographically to scale one-seventh, to suit our quarto plates. The scale 1:7 is only approximate however, and actually some have worked out on a rather larger scale (pls. V, VI) and some on a slightly smaller (pls. IX, XI).

At Saqqara, we filled in any leisure hours between mastabas, or on the men's market days, by making careful copies of some of the individual small scenes and single specimens of early forms of hieroglyphs in the great Tomb of Ty near at hand. These were published in 1937 in *Saqqara Mastabas II*.

The origins of the forms are best studied in early examples such as these of the V th dynasty in *Saqqara Mastabas I* and II, and the present volume, or the still earlier ones of the I st dynasty in my little volume *Early Egyptian Hieroglyphs*.

11. *Order of Narration.* In the seven short reports which follow, I have tried to keep the chapters on a uniform plan by describing the parts in order:—Position of mastaba, and date; copying; construction, façade, corridor, and blockings; tomb chapel, false door; colouring of wall scenes, colour of hieroglyphic signs; E. N. and S. walls; references.

12. *Dating of Dynasties.* I append a list of the kings of the IV, V, and VI dynasties. The revision of chronology here used was put forward about 1930 (see *Ancient Egypt* 1931, I, 1–20 "A Revision of History," Flinders Petrie).

It is based on the records of the Ancient Egyptians themselves, as to their own historical dating. According to them, Mena founded the Kingdom about 4326 B.C.

Each royal name here stands between the dates of the king's accession and his decease. Each pair of dates therefore denotes his reign.

*IV dynasty, 3718–3510 B.C.*

3718 Khufu (Cheops) 3655 Khafra 3589 Men-kau-ra 3526 Shepses-ka-f 3519 Imhotep 3510.

*V dynasty, 3510–3330 B.C.*

3510 User-ka-f 3502 Sahu-ra 3488 Nefer-ka-ra 3468 Shepses-ka-ra 3461 Kha-nefer-ka 3441 Ne-user-ra 3397 Her-men-kau 3388 Zed-ka-ra 3360 Unas 3330.

*VI dynasty, 3330–3127 B.C.*

3330 Teta 3300 User-ka-ra 3288 Pepy I 3235 Mer-en-ra 3228 Pepy II 3134 Mer-en-ra 3133 Neter-qert 3127.

### CHAPTER III

#### [I] TOMB CHAPEL OF THE LADY NEFERT

*That she may walk upon the beautiful roads on which the worthy ones walk towards the great God every day.*

*Prophetess of Hat-hor lady of the Sycamore; lady of worthiness; prophetess of Neith . . . priestess.*

13. *Construction of Mastabas.* The mastaba tomb of the Pyramid Age was a rectangular block of solid limestone masonry. The name is merely from its resemblance to the mastaba bench or brick platform



of the Arab house. It was the spacious tomb of the noble and the country magnate in the days of the Old Kingdom.

The inner walls were suitably sculptured with the possessions and appurtenances of their daily life. According to the very literal ideas of ancient Egypt, this ensured that they would secure these luxuries in the life to come.

Mastaba tombs were preceded by the simpler forms of the predynastic age and the Early Kingdom; they led on by development to the stepped pyramids and culminated in the Great Pyramid.

The special form began with a low raised platform over a burial, and an imitation doorway for the dedication of food offerings and libations. It was next enclosed by a little courtyard, to retain the offerings.

This became a passage along the E. face of the tomb. The façade and passage were protected by a fender wall, which screened the 'false door' recesses of the various members of the family, and the offerings piled for them.

Further development gave short lateral passages leading in to tomb chapels, constructed in the mass of the building and furnished each with a false door on the east wall, where the offerer faced west. A long shaft led down to the burial chamber hewn in the marl and containing the box coffins.

**14. Belief in Immortality.** The departed had his place within the tomb, as well as his abiding-place in the Life Beyond. He was believed to linger here, partly on earth, and inhabit his lifelike statues, which had to be accurate in portraiture to establish his identity.

Some of the finer of these *ka*-statues have eyes of rock crystal, and appear to be speaking likenesses.

The statues were walled up in a small chamber without access, the *serdab*, immediately behind the tomb chapel. In this chapel—a sort of chantry—the survivors might worship, pay their respects, and dedicate their offerings.

Such were the amenities for both the quick and the dead, more than fifty centuries ago.

**15. Position and Date of Mastaba.** The mastaba tomb of Nefert (Mariette, *Mastabas*, C.26) lay near the pyramid of Teta on the pyramid field of Saqqara, the cemetery of the capital city, Memphis.

The N.W. corner of the Step Pyramid of Zeser, the S.W. corner of the pyramid of User-ka-f, and the mastaba of Nefert are approximately in line; see sketch-map of seven Tomb Chapels in Step Pyramid field, pl. XXVII, No. 1.

Mariette asserts that this mastaba is of the IV th

dynasty, and it is listed in the second half of that dynasty.

It occupied only one day to dig, such part of it as we attempted. It lay 3 ft. under the surface, and the false door stele was reached after an hour's work. One day more sufficed for copying.

**16. Tomb Chapel.** The tomb was constructed of blackish mud brick with, westward, a chamber in white limestone, and the stele at the farther end. Mariette draws, in dotted outline, a passage leading north from the E. end of the N. wall.

The space between the plane of the outer jambs of the door and the inner face of the external brick enclosure-wall, which bounded the corridor, measured 9 ft. The plan of the chapel, to scale 1 : 40, is given in pl. XVIII, fig. 1.

**17. False door.** The false door was the chief feature of a tomb chapel. It was in the likeness of a true door, although it was built in stone courses of substantial masonry.

The jambs or recessed panels, each side of mid panel, had for their origin the overlapping panels or unjoined uprights of the wooden walls and narrow entrance of the great house in earliest dynastic times.

The entrance panel on the false door was sometimes carved or painted as a pair of doors with hinges, and as fastened by a horizontal bolt.

It was invariably built on the inner (western) wall of the tomb chapel, so that the survivors of the departed, coming in to worship and leave offerings, stood in front of the door and looked towards the blessed West, where the spirit had gone to dwell.

The general type of construction of a false door is exemplified in that of Zefau on pl. XXIV, fig. 44. The members of the structure (see *Mar. Mast.* p. 52) are usually known as:—

A, drum, bearing the name; B, panel, which enumerates the offerings; C, upper lintel or architrave, spanning the whole frame; D, lower lintel, above drum; E, F, outer jambs surmounted by C; G, H, inner jambs surmounted by D.

The false door in the tomb chapel of the lady Nefert (pl. XVIII, fig. 3) showed an early style, in its wide surfaces and simplicity of design. It gave the impression of standing chiefly in one plane, the inner jambs being broad, and the outer jambs only narrow buttresses with less than the usual projection (see fig. 2 for section).

The lintel over the drum spanned more than two-thirds of the face, but all that had lain above it was broken away. Nothing remains of the panel (*tableau*) nor of the architrave.



Mariette noted that the stele is reddened in the upper part by long exposure. He remarks the large dimensions of the *serdab*, 2.62 m.  $\times$  4.58 m. (8 ft. 7 ins.  $\times$  15 ft.), and its unusual position, placed behind the false door and opening into it.

This was the recess or chamber to hold the *ka*-statues, figures of the glorified deceased. It was built up, blocked from entry, but connected with the chapel by an opening which gave communication between the departed and the survivors. The square opening ( $14\frac{3}{4} \times 16\frac{1}{4}$  ins.) is seen in the elevation, fig. 3, and in pl. II, immediately below the cylindrical drum.

On this drum it is interesting to note that the name of Nefert is inscribed, and not that of her husband Yuy.

The sculpture, being of IV th dynasty, was earlier than any other that we copied. It is given on pl. II, to scale 1 : 7, reduced from the facsimile copy of actual size. See also pl. 1 *frontispiece*.

The hieroglyphs were large-drawn, and rough in their outlines, with shallow relief and a marking of inner detail on the signs, somewhat in the style of those of the tomb of Zefau (pl. XIV). There were no traces of paint or of plaster.

The inscriptions of the tomb chapel of Nefert are translated and described by Dr. M. A. Murray, in chapter X.

**18. References.** Mariette states that this tomb (C.26) is so much destroyed that the plan can only be reconstituted from the foundations. "Très démolí, on a seulement pu reconstituer le plan par celui des fondations. La stèle seule, rougée par exposition au soleil, est encore debout. Un personnage occupe le montant gauche, sa femme le montant droit. Le tambour cylindrique est inscrit du nom de l'épouse, au lieu du nom du défunt."

The tomb is classified in Reisner's *Development of the Egyptian Tomb* (Appendix C., Stevenson Smith, p. 406), and named as follows:—

"C.26 : Lepsius No. 20 : Iy and his wife Nefret. This is among the mastabas listed by Lady Petrie as having been copied. The wife was a *rekht nesut* and the son Thenty was called *rekht nesut*. The name of the husband was inscribed on the cross-bar and that of the wife on the drum. Iy was a *mer mesha*, *mer kat nebt ent nesut*. The stele is in the Cairo Museum, no. 57124."

["Known to the king" = courtier. "Intendant of the soldiers" = general. "Intendant of all the works of the king."] F. P.

## CHAPTER IV

### [2] TOMB CHAPEL OF NE-KA-ANKH

*Controller of the Aha Palace, he who is over the secrets . . . Overseer of all the works of the King.*

**19. Position and Date of Mastaba.** The mastaba tomb of Ne-ka-ankh (Mar. Mast. D.48) is on the strip of desert facing the cultivation and, like most of the group we examined, lies east of the Step Pyramid. The line of the E.-W. axis of this pyramid, produced east, would pass 30-40 ft. to S. of the tomb. See pl. XIX, fig. 12 (2), and sketch-map, pl. XXVII, no. 2.

It is dated to the V th dynasty.

It was partially uncovered during two days' excavation, and our copying and my planning took about three days more.

Two mastabas stand, one over against the other, that of Ne-ka-ankh to W. and his neighbour to E. They are only separated by the narrow corridor of Ne-ka-ankh, in which his two false doors stand.

A. E. Weigall, then Inspector for the district, told me he believed the facing mastaba (not planned here) to be the older of the two, and he considered that the street was blocked at its N. end by Ne-ka-ankh, to turn the gangway into an additional chamber.

It was considered more probable, according to Reisner and Mace at that time, that the eastern wall is that of the fender of Ne-ka-ankh, as it has four slits, each for a window and not a *serdab* opening.

It was not in the reckoning for me to dig eastward here, and I was unable to take any measurements of the tomb next door which would clear this point.

I did not plot any position for it, and I give merely an elevation of the said wall with its four window-slits (pl. XX, fig. 17), as it bounds the corridor of Ne-ka-ankh and is a part of it.

The construction of the tomb was roughly executed, and may best be compared with that of Zefau, D.25 (chap. VIII).

A slight sketch-map (made to scale 1 : 150 and reduced to 1 : 300) is supplied in pl. XIX, fig. 12, and indicates the approximate distance of the tomb of Ne-ka-ankh from those of Per-sen and Khnum-hotep, which we went on to dig.

**20. Corridor (1).** The passage-way outside the E. face of the mastaba, running north and south, had in both its parts, corridors (1) and (2), a continuous length of 73 ft. It was about 5 ft. wide and was blocked at both ends (XIX, figs. 10, 11), and double-blocked midway with stone walls inserted.



An elevation looking S. is given in pl. XVIII, 6 and some walling in XVIII, 4.

Corridor (1) was about  $44\frac{1}{2}$  ft. long (347 ins. to axis of false door + 186 ins. north). It stood about 14 ft. high, inner measure. The major length had a footing, and was recessed 7 ins. (pl. XX, 15).

The false door and wall adjoining N. to the intersecting walls are in pl. XVIII, fig. 5.

**21. Roofing slabs.** Ten roofing-slabs were preserved, one fragmentary. Dimensions:— thickness, 14 ins.; length of span, 5 ft.; width of slabs (in inches) 41, and 50 (=  $7\frac{1}{2}$  ft. and more, spanning false door), 61, 43, 45, 34, 39, 50, 42 ins. They were laid 17 ins. diagonal, and tilted 6 ins. to W.

**22. Fender Wall.** The facing wall is figured in pl. XX, fig. 17. It was furnished with four windows, unlikely to be *serdab* apertures. One of these slits,  $22 \times 11$  ins., was left in the tenth (?) course of masonry, and three, 5–6 ins. high, and respectively 22, 30, and 36 ins. in length, occurred in the twelfth or topmost course. They were mostly at the south end.

The doorway opened out at the north end of the corridor, 4 ft. from the blocking.

While one of the larger tombs near by was in course of copying by my companions, I trenched down near the false door, to find the floor level, and came to a *ballāt*, the usual stone paving.

The fender doorway, of which only the head had appeared, now showed 7 ft. vertical, to its threshold. It was 28 ins. wide and had a massive lopsided lintel.

The ashlar presented irregularities in construction but was a solid mass. The courses ranged from 14 to 25 ins. thick.

**23. False Door (1)** was erected towards the north end of the S. corridor or narrow street between the two mastabas. The elevation of the door and of the wall, continued up to the blocking, is shown on pl. XVIII, fig. 5, as mentioned.

It was a tall and narrow door, with deep recessions, and rose in eleven courses of even masonry to a shallow lower lintel.

The upper lintel, of similar proportions, was missing; the panel between them had  $\frac{1}{2}$  in. projection, and sides cut back. The drum was very deep and wide,  $13 \times 17\frac{1}{2}$  ins.

The fragmentary inscriptions on these upper members of the door are given in pl. III, scale 1 : 5, and described in chap. XI.

Behind the stone masonry alongside the false door, construction of brickwork had been reared to within 12 ins. of the roofing-slabs, and the interspace filled with rubble,

The facing-blocks of limestone were 18 ins. thick and behind them lay 24 ins. rubble filling, back to a clean surface of brickwork.

The dimensions of the bricks were  $14 \times 7 \times 4\frac{1}{2}$  ins.

**24. Corridor (2).** The N. extension was half length, and had an entrance of usual width, and behind that stood a brick retaining-wall as abutment. It is shown at top of pl. XX.

The fender wall was of irregular construction (pl. XX, fig. 16), and was built with a batter of 1 in 9.

Half a dozen massive facing-blocks formed the first visible course to a height of nearly 4 ft. and embraced one window-slit,  $7 \times 17$  ins. Then came two irregular and narrow courses, followed by one of 16 ins. evenly laid. Three ft. or more remained buried.

The fifth or top course had two window-slits,  $7 \times 17$  ins. and  $7 \times 15$  ins. with narrow blocks pieced in.

The N. and S. blockings of the extremities of this corridor are given on pl. XVIII, figs. 7 and 8.

Another portion of E. wall, evenly built, showing an entrance, is figured on pl. XIX, fig. 9.

**25. The West Wall** (pl. XX, fig. 14) was in three divisions with break of joint each side. The S. part was composed of nine courses, or more probably ten, well laid; some of the blocks were not truly squared but were sawn on the slope.

The roofing consisted of 4 large slabs of limestone, placed directly across.

The N. half was of much larger blocks, probably eight courses. The entrance occupied the middle.

It was covered with  $3\frac{1}{4}$  roofing slabs of limestone, placed diagonally.

**26. False Door (2)** had an axial panel over 2 ft. wide, and two jambs of 5 ft. each (*see* elevation). It may have stood about 7 ft. high, in which case the height of this vestibule would be 11 ft. or more.

Another elevation (pl. XX, fig. 13) still remains to be described. I cannot locate the west wall represented in this. It is a façade 27 ft. long, which is seen up to the confines of its blocking at the S. end, and at the N. end to its true limit, with batter of 2 in 9.

There were at least nine courses of masonry (seven placed on a base of two courses, and covered by roofing slabs). These were stepped back one above another, the recession of each course measuring about  $1\frac{1}{2}$ –2 ins. The courses were alternately thick and thin, 15 and 11 ins.

The inscriptions of the tomb chapel of Ne-ka-ankh are translated and described in chapter XI.



27. *Outlying.* Outside the tomb of Ne-ka-ankh, when searching for the S.W. corner, I came upon several fragments of limestone, inscribed and painted.

One of them had the *mer* chisel, blue blade, green handle, yellow lashing round handle, in chequer; *mu* water sign, blue; *k* bowl, green with black interwoven and black handle.

On the west side of the mastaba, 44-45 ft. distant, the ground sloped away to a depth of 15 ft. There was a hollow in the *gebel* (desert)  $30 \times 4$  ft. approximately and, on the side of this pit, the corner of a building with five courses of masonry lay exposed (pl. XVIII, fig. 4). The blocks measured 4 and 5 ft. in length, and were of very friable limestone, much weathered.

On the south side of the pit, 14 ft. further west and running diagonally S.W., one could see, 11 ft. down, the face (?) of a mud brick wall, cropping out at intervals; or possibly it was a core of brickwork exposed, without any true face visible. I noted 13 ft. run of 5 courses; dimensions of bricks,  $4 \times 5 \times 12 + x$ . These were unbaked bricks, with headers and stretchers alternate, and thick mud mortaring.

At a distance of 29-30 ft. northward, brick walling recurs, much eroded; 5 ft. run of 6 courses, but dimensions of bricks uncertain.

28. *References.* Mariette wrote of D.48—"Mastaba construit en pierre. La chambre était en calcaire fin et a été enlevée jusqu'au dernier fragment."

Mention of this tomb is made by Stevenson Smith in Appendix C. (Reisner, *D.E.T.* p. 409) "Topography of O.K. Cemetery," as follows:—

"D.48: Ny-ka-ankh: position from De Morgan's map; Lady Petrie (Archaeological Report, 1904-5, p. 28) lists this among the tombs excavated and copied during a second season's work at Saqqarah. . .

"The owner was *sehez uab* of Ra in the sun temple of Weserkaf and *sehez uab* of the pyramid of that king. He was also *hem neter* of Ra and Hathor in the sun temple of Neferirkara, and held the title *mer khat nesut*."

[Expert priest; prophet; Overseer of the works of the king.] F. P.

## CHAPTER V

### [3] TOMB CHAPEL OF AKHET-HOTEP

*The Judge, Conservator of canals . . . Controller of the scribes of food . . . he who is in front of the throne.*

29. *Position and Date of Mastaba.* The mastaba tomb of Akhet-hotep (Mar. Mast. E.17) occupies a

large mound to the south-east of the Step Pyramid. It is about 500 ft. from the S.E. corner of the temenos of the pyramid, and is in about the same latitude as Unas' pyramid which lies S.W. of the Step Pyramid (*see* sketch-map, pl. XXVII, no. 3).

It belongs to the reign of Unas, the last Pharaoh of the V<sup>th</sup> dynasty.

We spent five days over the partial clearance of the tomb, and about six days over copying.

30. The *Tomb Chapel* was of solid masonry, and measured  $6 \times 3\frac{1}{2}$  ft. (pl. XXI, fig. 18, plan). It was built up northward against a wall of quartzite sandstone which was constructed with a batter, 1 in 7.

The two lower courses in the chamber were of a greyish limestone, up to a height of 31 ins. where the dado finished with a border  $3\frac{1}{2}$  ins. painted yellow, topped by 3 ins. red.

Above this, the builders had used fine white limestone of texture suitable for the delicate low-relief sculptures which covered the surface.

31. *False Door and hotep offering.* The false door measured  $102 \times 71$  ins. and rested on a shallow sill 9 ins. high. The limestone blocks of the facing were  $10\frac{1}{2}$  ins. in thickness. The elevation is on pl. XXI, fig. 24, and the door sculptures on pl. IV.

The face of the lintel was on the same plane as the outer jambs; the recession of the inner jambs was  $1\frac{1}{2}$  ins., the lower lintel  $\frac{1}{4}$  in. and axial door  $1\frac{1}{2}$  ins. as seen in the section (fig. 23). The masonry of the axial recess was vertically fractured.

Part of the lintel appeared red, and the lower part of the door showed traces of a previous coat of blue.

Facing the false door, and 7 ins. in front of its sill, there lay in position the remains of a funerary offering slab in white limestone, with the *hotep* sculptured on it (*see* plan of tomb chapel, pl. XXI, 18). Two-thirds of this monument had survived rough usage; it was broken right across, and there was no trace of the missing third.

It occupied the whole length of the chapel floor and about half of its width. The dimensions were 67 ins. ( $= 42\frac{1}{2} + 24\frac{1}{2}$  missing)  $\times 16 \times 8$  ins. It was uninscribed.

This *hotep* offering was placed in the axis of the false door. The representation of the *hotep*—the piled offering in bowl on grass mat ( $24 \times 12$  ins.) was central on the offering-block, and was in rude relief.

32. The *East Wall* of the chapel, facing this door, is figured on pl. XXI, fig. 21. It was built up against the N. and S. walls and was not bonded with them.

Above the striped dado, north of the door, we uncovered the scenes of the driving of geese and



cranes, and the leading of bullocks, and sacrifice of cattle (foot of pl. VII).

The square lintel over the entrance, occupying all the upper wall, is devoted to Akhet-hotep in his papyrus skiff, hunting birds and spearing fish in the marshes. These are shown in pl. VI.

On pl. VIII, the processions leading beasts and carrying birds are copied from a passage-way N.W. (compare similar three registers of less wide gauge on pl. VII D, from S. wall).

The sculptures are described, and inscriptions translated, in chapter XII.

The side walls, N. and (fragmentary) S., and the passage wall facing N. are shown in pl. XXI, figs. 19, 20, 22. The walls were not bonded with the W. wall but were laid against the jambs of the false door.

**33.** The *North Wall* in its upper part was of white limestone, beginning  $11\frac{1}{2}$  ins. above the false-door sill,  $20\frac{1}{2}$  ins. up. The construction of the wall is shown in pl. XXI, fig. 19. The shallow projection of the sill is evident in the N.W. corner, and the joint of the first and second of the courses marks the change of surface.

Above the red and yellow border of the dado, the sculptures begin. The lettering refers to the wall scenes reproduced in pl. V, several registers. The letter *a* denotes Akhet-hotep above, seated at his table of offerings; *b* denotes him standing below, and *c* signifies the three registers of carriers in procession towards him.

At the head of pl. III, the length of unfinished inscription in three lines, showing Akhet-hotep standing, belongs to a large architrave, 6 ft. long. It was merely incised, and contained only the usual *ni-sut dy hotep* formula of royal offering.

**34.** *Stele.* A small stele,  $31 \times 22$  ins., representing a false door, was also found loose in the filling, but is not reproduced here. It was of very coarse work. It had a panel with raised middle, showing a seated figure, above a plain lintel and drum.

The left jamb had 30-35 very indistinct signs on it, but though Weigall helped me in deciphering some of the less legible of the hieroglyphs, we could not make much of it, and my copy was too vague for publication.

I dispatched it to Dr. Murray and she sends me the following translation of the list of titles:—

(1) "High priest of Memphis (lit. Great one, chief of stone workers). *semsu per*, elder of the house, overseer of the house of women. (2) Osiris, Great god, lord of Busiris, funeral offerings for him, bread and beer, on New Year's day (illegible, another

festival?), festival of Thoth (another festival? *z* serpent only legible sign), elder of the pillared hall, overseer of the house of women."

She adds that all these are well-known Old Kingdom titles, but that the *hare*m title is rare.

The outer face of a wall with striped dado, pierced by a doorway, and the outside wall with batter 2 in 11, of an adjacent mastaba, are shown in pl. XXI, fig. 25.

**35.** *Details of Colouring on Scenes.* The original colouring survived to some extent. On the false door scenes, the bodies were depicted red according to the usual convention, and hair black, and the same on the N. and E. walls.

**36.** *Colours of Hieroglyphs.* Red: aged man, *tep* head, estate sign, loop *s*. Green: *ni-sut* plant, *uat* road, mat *p*. Blue: drill-cap *t*.

**37.** *References.* Mariette wrote of E. 17—"Il est si démolé que le plan primitif n'a pu être reconnu. La chambre réservée aux cérémonies extérieures est assez bien conservée à l'exception de la paroi sud, qui a en parti disparu. Très exceptionnellement une grande stèle est adossée à la façade. Elle est encadrée par trois inscriptions. La première est une prière à Anubis."

The tomb of Akhet-hotep is mentioned in Stevenson Smith's Appendix C (Reisner, *D.E.T.*, p. 409). "E.17: Akhet-hotep: position from De Morgan's map; listed by Lady Petrie as among the tombs cleared and copied; modified cruciform chapel with a second false-door outside the entrance on façade; *hem neter* of the pyramid of Unas."

He then mentions a second Akhet-hotep tomb, "adjoining the above; probably the mastaba against which Mariette shows E.17 as being built. Stated by Porter and Moss to be about 400 metres S.E. of the Step Pyramid."

## CHAPTER VI

### [4] TOMB CHAPEL OF PER-SEN

*Pharaoh's overseer of the royal toilet . . . and of the two houses of documents.*

**38.** *Position and Date of Mastaba.* The tomb of Per-sen (Mar. Mast. D.45) lies between those of Ne-ka-ankh and Khnum-hotep, E. of the Step Pyramid (see pl. XIX, fig. 12 (4), and sketch-map, pl. XXVII, no. 4).

It is said to date from the V<sup>th</sup> or early VI<sup>th</sup> dynasty.



We reached the sculptures after two or three days' digging, and spent a week in the facsimile copying.

This tomb exhibited very fine workmanship, only surpassed by that of Khnum-hotep (chapter IX). In the matter of artistic skill in the delineation of form, and accurate rendering of detail, the wall-scenes of Per-sen excelled all that we excavated.

**39. Tomb Chapel.** This measured  $5 \times 8\frac{1}{2}$  ft. and looked to the west, as in all these mastabas. It had no east wall, but resembled a deep recess, open to the corridor. In front of it was the fender wall (with the usual batter)—one course of masonry visible. Between the unclosed chapel and this wall lay the corridor to N. and S.

The plan of the chapel is given on pl. XXII, fig. 27. The remains of pink plastering were visible in the joints of the masonry, in parts of the building. No roofing slabs were to be seen. We saw no floor either, but though we did not delve down to floor level, I have reason to believe that the chapel was paved.

The face of a retaining-wall, of the usual sun-dried brick, was found 50 ins. back from the E. wall, behind the false door, and another at 28 ins. back from the N. wall. Dimensions of bricks,  $10 \times 6 \times 3$  ins.

**40. False Door.** This occupied the entire width of the chapel (elevation and section, pl. XXII, figs. 29, 26). It stood over 9 ft. in height, but was only intact as far up as the drum.

The lower lintel was much broken; some of the missing part, here copied, I recovered in digging and restored to place. The central panel was negligible, and the upper lintel had altogether disappeared. The original height would have been between 10 and 11 ft.

The door was of symmetrical construction, with precision of courses. It was erected on a door sill of 8 ins. projection, standing 21 ins. high. Each outer jamb was bounded by a slim engaged shaft, which lent an air of distinction and grace. It was a roll moulding of  $2\frac{1}{2}$ –3 ins. diameter and projection, which was set-in 3 ins. from the edges of the door.

The rolls or columns had the usual decoration of diagonal lashings and cross-lashings (13 turns in this example). It shows their origin from bundles of reeds or stems. The northern of the pair rested on a shallow plinth, 3 ins. thick; this was 15 ins. long and projected the width of the door sill on which it lay (pl. XXII, fig. 29).

The inscriptions of the outer jambs bore hieroglyphs 3 ins. high, of good relief without much

internal detail, and somewhat worn. The drum was the only member which had incised work. All else was in low relief of delicate quality, both on the false door and on the wall scenes.

Incised work, in inscribing wall-surfaces, was always easier and less skilful in technique, mechanical rather than artistic.

The sculptures of the false door are shown on pl. IX. On the inner jambs, the figures of the sons were, as usual, red and the larger figures on the outer jambs had wigs and collars painted red, and loin-cloths yellow.

There were remains of red and yellow banding across the door, also a  $\frac{3}{4}$  in. red stripe down the middle of it, and traces of red paint below the drum and on the margins of the jambs.

**41. The North Wall** had only one course of fine masonry with work on it, as more than 4 ft. height of wall had been deprived of its sculptures.

Below the scene which remained (pl. X, base) there was a speckled dado; the lower three courses of rougher stone had been painted red, and sprinkled after the manner of graining, to represent granite. This stood 4 ft. high and was finished off with a 7-in. border, consisting of the usual bands of yellow,  $3\frac{3}{4}$  ins., topped by red,  $3\frac{1}{4}$  ins. The elevation is given on pl. XXII, fig. 30.

Part of the fabric of the wall had been forced out, to three ins. or more of dislocation. The fragmentary work which survives from the spoliation of this wall is shown at the base of pl. X, and described with the rest of the tomb in chap. XIII.

The decoration was in very low relief, delicate and of good finish. The sculptured rows of feet in this truncated scene were rather angular in the cutting, but showed subtle curves to delineate muscle. Considerable care had been expended on the hieroglyphic signs.

On an adjoining plate (VIII) is the isolated figure of a young hippopotamus. This was in low relief on a limestone block,  $51 \times 28$  ins., which I found loose in the filling of the chapel of Per-sen.

Detached blocks or loose fragments I always re-deposited in their chambers and, if possible, restored to position, in instances where it was fully known.

**42. The South Wall** appeared to have three courses below that of the coloured dado, and two courses were imposed above it; in the lower of the two, above a man's height, occurred the *serdab* aperture, a slit  $18\frac{1}{2} \times 2\frac{1}{2}$  ins. The elevation is given on pl. XXII, fig. 28.



The scenes of offering and of sacrifice on pl. X, five registers, occupied the remaining space. They are described, in part, on p. 21.

In the upper registers, badly preserved, seventeen bearers are partly seen. So ill-conditioned a wall looks bare of interest, but some details can still be gathered. The men carry tall cones of offerings, loaded trays; and papyrus reed; haunches, and cones, and vegetables surround the two upper table-stands.

The middle register shows a reed basket piled with haunches and ribs of beef, and large vegetables, and round it more high cones and papyrus, a calf's head, and tall water-pots.

Below, the basketwork tray-stand, and papyrus basket and tray, are piled with cones and ribs of beef, papyrus heads and a vegetable, surrounded by haunches, pottery stands, and spouted vases in ring-stands. Nine bearers are shown.

**43. Details of Colouring on Scenes.** Men red; women yellow; bull's legs of chair, yellow. Very little of the painter's colourings had survived.

**44. Colours of Hieroglyphs.** Red: aged man, mouth *r*, *nefer*, *aa* column, door-bolt *s*, *neter*, loop *s*, *mer* hoe, *hem* club, *nu* vase, loop of palette. Green: reed-leaf *a*, *ni-sut* plant, sieve *kh*, twist of cord *h*, *neb* basket, *ma* sickle, palette. Blue: drill-cap *t*.

**45. References.** Mariette wrote of this tomb, D.45:—"Il y a seulement la chambre, en calcaire friable. Par exception, les rainures rectangulaires qui servent à communiquer de la chambre au *serdab*, sont placées horizontalement. . . . Chambre. Paroi du nord. Le défunt assis. Devant lui, des danseuses du même style et dans la même costume que dans le tombeau de Em-kheper-Re, plus les six personnages assis par terre à la suite. . . . Axe du tombeau 17° E. du N.M."

The tomb is listed in Stevenson Smith's Appendix C. in Reisner, *D.E.T.* p. 409, and described as follows:—

"D.45: Per-sen: position from De Morgan's map; excavated by Lady Petrie; north wall in the Berlin Museum; inscription relating to offerings to be supplied from the endowment of the King's mother, Nefer-hetep-s, in the temple of Ptah at Memphis, in the time of Sahura.

Per-sen owned an estate the name of which was compounded with that of Nefer-hetep-s, as well as two others compounded with the names of Radedef and Sneferuw. His wife was the *rekhyt nesut* Khenuwt, and his daughters also had the title of *rekhyt nesut*."

[Known to the King = courtier.] F. P.

## CHAPTER VII

### [5] TOMB CHAPEL OF ANPU-KA-PU

*First under the King, Ruler of the Fore-court . . .  
Great One of the Southern Tens . . . Ruler of  
the scribes of food.*

**46. Position and Date of Mastaba.** The tomb of Anpu-ka-pu (Mar. Mast. D.57) lay S.E. of the Step Pyramid, near the tomb of Akhet-hotep. The line of the south enclosure-wall of the pyramid, produced east, would pass very near to it. A diagonal track-way south-east across the temenos leads between the mastaba mounds of Anpu-ka-pu and Khnum-hotep. See sketch-map, pl. XXVII, no. 5.

The tomb was of the V<sup>th</sup> dynasty.

Two days sufficed to dig out the corridor and chapels. This was the last tomb we dug. Our copying was interspersed with packing for removal from the site, and preparations for my long camel trek down the Sinai peninsula.

**47. The Corridor,** on the east side of the tomb of Anpu-ka-pu, was forty to fifty feet in length. The batter of its west wall was little more than 1 in 10. In a height of 8 ft., ten courses of masonry were visible. It was entirely covered in, and the thick white mortaring was intact.

The roofing slabs were 23 in number, formerly 25; they averaged 30 ins. width, and only two at one end were wanting. Red painted plaster remained on parts of the passage roof, and other roofs had painting in imitation of granite.

To the south, the corridor ended in an extension, facing the principal tomb chapel, to widen its frontage (plan, pl. XXII, fig. 31).

To the north, the long side-walls abutted against a cross-wall, not a blocking as in other instances. Six courses of limestone were visible.

In the cross-wall, and to the west side of its face, there was a window-opening or slit, 31 × 5 ins., for offerings. Behind it, the wall was backed by a brick retaining-wall a couple of feet thick.

**48. Outer Entrances.** Two of massive limestone construction, on the west face of the corridor, led through passage-ways (1) and (2), each one into an inner tomb chapel. Midway between them stood yet another recess (3), but this gave direct on to the corridor, without chapel or passage, the false door of it being shallow, 20 ins. set back (XXII, 31).

**49. Tomb Chapel (1),** south end of corridor. The detail of the recessed entrance, 6 to 7 ft. frontage, has no mention in my notes and, as far as I recollect, there were no sculptures on it. Facing the recess



and axial passage to the chapel, the corridor was widened from 3 ft. to nearly 5 ft. by setting back the east fender wall for a length of 14-15 ft. in order to make a courtyard which would ensure a more spacious approach.

The chapel measured 8 ft. 8 ins.  $\times$  2 ft. 8 ins. ( $1\frac{3}{4}$  ins. skew). It was reached by a narrow passage 4 ft. 4 ins. long. The roofing was by six slabs of unequal width; four rested on the lintel (XXIII, 35).

The elevation on pl. XXIII, fig. 33, shows the relations of the chapel walls and passage, recess, corridor, and extension to outer eastern wall.

**50. False Door (1).** This is given in elevation and section, on pl. XXIII, figs. 34, 33. The sculptures are on pl. XI and described in chap. XIV. These only occupied the inner jambs, the wings being left plain. Most of the lower part of the door had been rifled or destroyed. Behind the face of the stone, the construction extended 3 ft. to a backing of rubble.

**51. The East Wall** and the N. and S. walls rose to a height of twelve courses each; their construction is detailed on pl. XXIII, figs. 37, 36, 32. The lintel over the passage doorway was of white limestone, the other blocks being hewn from coarse greyish limestone.

**52. The Serdab Window** (pl. XXIII, figs. 32, 33) was in the S. wall, occupying two courses height, and two-thirds of the narrow width. The opening had chamfered sides, not rendered here, as I did not note the angle of the splay.

**53. Tomb Chapel (2),** north end of corridor. The recessed entrance, 8 to 9 ft. frontage, is shown in elevation on pl. XXIII, fig. 38. The jambs were each 40 ins. in width, and the reveals of it were very shallow. We dug down until twelve courses of ashlar were visible; probably there were fourteen in all.

The drum was intact, but the 14 in. lintel had for the main part vanished. Two fragments of broken architrave, as seen in the elevation, are copied at the foot of pl. XI.

Traces of red paint remained, the face of the blocks had been made good with plaster, and thick white plastering filled some of the joints. Where the facing of limestone was broken away, chip filling was seen behind.

The chapel itself measured 8 ft. 2 ins.  $\times$  3 ft. and was little worthy of note except for some wall-paintings. It was approached by a narrow passage 3 ft. 4 ins. long.

We only cleared down to the third course below the head of the doorway, so as to crawl through. The walls were partly of coarse grey limestone;

some of the blocks measured 3 ft. and the longest 4 ft. 8 ins. It was covered in by three roofing slabs, 3 ft. each.

One of the tomb chapels is cited by Reisner (*D.E.T.* p. 275) as belonging to a class of interior chapel which he names "modified cruciform chapel of true cruciform type." He lists this, or both of them, among twelve similar chapels of stone mastabas.

**54. False Door (2)** was constructed of white limestone and stood sixteen courses high. It was blank and evidently unfinished, as it had not yet been decorated or inscribed. The plain recessed jambs supported a plain lintel  $11\frac{1}{2}$  ins. thick, 1 in. projection. The drum was 9 ins. in diameter, in one piece with the jambs.

**55. The East Wall,** facing it, was similarly unfinished for it was neither carved nor inscribed. Above the door were irregular courses, and one of these, 20 ins. thick, formed the lintel. It showed a projection of  $1\frac{1}{2}$  ins., an excess probably left for cutting down to a low-relief scene (pl. XXIII, 37).

**56. The North and South Walls** (32, 36), on either side of the false door, had been carved with a wealth of offering scenes, and these are both given on pl. XIII, and described in chap. XIV.

The walls stood about  $10\frac{1}{2}$  ft. high and were only 3 ft. wide. The paintings occupied all the upper part above a dado (?) of 4 ft. For details of colouring on scenes, and on hieroglyphic signs, see sects. 59, 60.

**57. Recess.** This shrine (pl. XXII, 31) lay between the entrance recesses of the two tomb chapels (1) and (2). It was necessarily unadorned and uninscribed, as it was built of coarsely dressed grey limestone, like the corridor in which it lay.

It gave on to the corridor proper; the frontage space of tomb chapel (1) was reduced, at the confines of this recess, so that the original 3 ft. width of the corridor was maintained northward its full length. One of the blocks in the construction measured 7 ft. 4 ins.

The *False Door* (3) had no particular features. It was large, flat and wholly plain. Both lintels were in place. The drum measured 11 ins. and was part of a block of 29 ins. The uppermost course was as much as 7 ft. higher than the drum.

The panel, 21 ins. square, projected slightly. The projection of the jambs was by thin facing-blocks. The door was built up against the core of brickwork which lay 16 ins. behind.

**58. Unit of Measurement,** in laying out walls and recesses. In the course of planning, I tried various measures against each other and compared proportions of parts of the building, hoping to deduce some



unit of measurement. I came upon examples of approximately 29 ins. and multiples of 29.

The faces of the entrance recess of chapel (1), i.e. half-walls, also the distance of this entrance from the S. end of the corridor, also the outer jambs of the false door, each measured about 29 ins.

The basis of *Land Measure* in ancient Egypt and elsewhere was a cubit of 29.2 ins. (the diagonal of the ordinary cubit, 20.6 ins.).

Similarly, the faces of the entrance recess of chapel (2) and the span of its false door were 43-44 ins. =  $1\frac{1}{2}$  cubits, approximately.

The widening of part of the corridor at chapel (1) converted it to form a courtyard of about 58 ins. = 2 cubits approximately.

The same obtains in the other tomb structures which I examined, for 29 ins. is a common width for an outer jamb, or an interval of walling; and 29 ins. and 43-44 ins. are very usual lengths for blocks in ashlar construction.

The dimensions used by the architects of these V<sup>th</sup> dynasty mastabas evidently belong to the system of Land Measurement.

**59. Details of Colouring on Scenes.** In the scenes where colouring prevailed and showed in fragmentary patches, as on the inner jambs of a false door, the great man, standing, and three times shown seated before his offerings, was done in red.

The lesser men were red, with black wigs and white loin-cloths, the reeds were yellow, and the papyrus bundles green.

Walls were painted to the top in imitation of granite, red sprinkled with speckles, and the roof of the corridor was plastered inside and painted red.

In tomb chapel (2), I made a few notes on some of the colours used for the scenes of the N. and S. walls, copied in facsimile on pl. XIII.

North wall. Anpu-ka-pu was depicted red, with black wig, and wore the yellow leopard skin of a priest, and a collar of blue, striped with some yellow (in imitation of lazuli and gold?). His bull-legged chair was yellow.

The haunches immediately before him, on his table of yellow reed-leaves, were grey, with yellow hoofs, and the geese were yellow, speckled with red.

The lotus, above these, was yellow and had green buds and red stems. The onions were red striped, and the other vegetables green.

Offering-vases were mostly red. A few white ones were adorned with grey and white striped bands encircling them; these wreaths, according to Petrie, represent collars of threaded petals of flowers.

The grey and black, which marked these, may

stand for some colours of fugitive vegetable composition which have perished.

South wall. The table, a rush tray, was coloured green, on a yellow pottery-stand. The piled offerings were on yellow trays and stands, red-lined. Yellow loaves lay on red dishes, and other yellow offerings on red table-stands.

Plain grey and grey-marbled vases rested in red pot-stands, and some had striped black and grey wreaths. One red vase had a yellow cap and grey striped wreath. Grey lids covered some of the red pots.

The bunches of grapes were dark, with green vinestalks; the figs were yellow.

**60. Colours of Hieroglyphs** were noted whenever I had opportunity to observe them, as in this tomb and in the tomb of Khnum-hotep. I did not collect enough of them to publish in plate form.

A very useful schedule of the signs and their colours, collected from a dozen of these early tombs, was drawn up at my request and published in *Saqqara Mastabas I*. This occupies five plates (xli-xlv) and names the colouring of nearly 200 hieroglyphs.

It is interesting to note the colours employed for the various signs, because in early examples it often helps to explain the origin of the sign.

Red: mouth *r*, *ka* arms, loop *s*, ring-stand *g*, *kher* ring-stand, *khent* pots, *ns* whip.

Yellow: *sab* panther-skin.

Green: plover, buri fish, reed-leaf *a*, *ni-sut* plant, *kherp* sceptre, *ma* sickle, sieve *kh*, *neb* basket, handled basket *k*.

Blue: drill-cap *t*.

Black: hair and beard of *tep* head, jackal, water *n*, drill-cap *t*.

Two or more colours: goddess Mut, yellow, dress green, feather red; *her* head, yellow, red lines, black outline ears and neck; pool *sh*, blue with black border; *an* column, red above, blue below with red stripes; basket *k*, green (rush?) with black handle; *nst* throne, yellow picked out with red.

**61. Painted Panel** of miniature false door. A beautiful and elaborate example of coloured panel work, in the manner of a false door, was executed on a wall of this tomb of Anpu-ka-pu (pl. XII). As far as I recollect, it was on a northern wall-face, in the east corner of it. Full dimensions,  $20\frac{3}{4} \times 8\frac{1}{2}$  ins.

It was delineated with delicacy and taste, and was very rich in effect. The colours were red, blue, green, yellow, and grey (perhaps a perished colour).

I drafted a key sheet, actual size, for a facsimile copy, to paint in detail and publish in colour. This however perished, with other plans and elevations,



so only parts of the panel work can be reproduced here, from such notes as still remain.

Detail: Cornice,  $1\frac{1}{2}$  ins. in height, plain white. Upper lintel, 1 in. blue, with red  $\frac{1}{4}$  in. borders. Outer jambs,  $2\frac{1}{2}$  ins., five columns each. Middle and outer columns, rectangles of blue alternate with others of yellow or red, intersected by 8 transverse borders, white.

Other two columns, various decorative devices, as chequer panel in 4 colours, tied pair of yellow lotus flowers with blue stems, triple zigzags, and green stripe-and-spot, intersected by 5 red borders.

The feature unrecorded in detail was a decoration by 20 ovals and 5 crescents, partly red, at base of door. Cornice and deep plinth also omitted.

The outer jambs bounded the axial decoration of 4 transverse coloured bands, striped panel, and panelled lintel. The drum and door beneath it were enclosed by inner jambs diapered green and yellow.

**62. References.** Mariette wrote of this tomb, D.57, as being in the style of the V<sup>th</sup> dynasty. He gave sketch-plans of the corridor and tomb chapel (1), also recess (3), but did not seem to have known of tomb chapel (2), though he sketched in the N. end of the corridor, and the E. doorway facing (2). "Un long couloir obscur, couvert de dalles énormes, mène à une fausse stèle, puis la véritable entrée du tombeau laquelle donne accès à une chambre contenant une stèle aux trois quarts démolie par les chercheurs de trésors."

The tomb is placed among unmapped mastabas by Stevenson Smith (Reisner, *D.E.T.* Append. C., p. 410). "D. 57: Kapuw.yenepuw, listed by Lady Petrie: 80 metres from enclosure wall of Step Pyramid (Porter and Moss)."

## CHAPTER VIII

### [6] TOMB CHAPEL OF ZEFAU

*The [Intendant] of the Treasury . . . [Intendant] of the two houses of gold . . . of the house of royal registers . . . [Intendant] of the royal clothing, he whom his lord loves.*

**63. Position and Date of Mastaba.** The tomb of Zefau (Mar. Mast. D.25; also known as *Lepsius*, no. 55), lies north of the Step Pyramid, away from the other mastabas (see sketch-map, pl. XXVII, no. 6).

This dates from the V<sup>th</sup> dynasty.

It was excavated in part during four days and our copying took about three days.

The building was mostly of greyish limestone, but there were occasional courses of white limestone in the construction. Mariette describes it as badly built and badly preserved.

**64. Corridor.** This is on the east side of the mastaba as usual, and has for its chief feature a recess more than  $6\frac{1}{2}$  ft. wide and about 1 ft. deep. It is bounded southward by the buttress end of a wall 8 ins. thick. I did not follow the face northward, but saw merely 4 ft. along it. A view of the recess, and axial entrance with its lintel and drum, is given on pl. XXIV, 43; see also pl. XI.

An axial passage-way, 4 ft. long and  $1\frac{1}{2}$  ft. wide, led into the tomb chapel, at the further end of which stood the false door. The passage was safeguarded midway by a 9-inch blocking-wall, fig. 42.

**65. Tomb Chapel.** The rectangular chamber measures 6 ft. 8 ins.  $\times$  5 ft. with an irregularity of  $3\frac{1}{2}$  ins. in squareness (plan and section, pl. XXIV, figs. 39, 42). It stood intact, with its roof still covering it.

**Roofing Slabs** of the chapel were of white limestone, 10–11 ins. thick, and were painted red. They were three in number; the middle one lay intact but those on either side were fractured, and the fourth, which was needed to complete the span, was missing. Dimensions: E. 102  $\times$  52 ins. Mid. 81  $\times$  31 ins. W. 84  $\times$  39 ins.

The roofing-slabs had spanned a space of  $6\frac{1}{2}$  ft. being of unequal size, and set in position slantwise, 8 ins. out of the square (fig. 40, sketch not to scale).

**66. False Door.** The niche is drafted on pl. XXIV, fig. 44. It serves to demonstrate the general type of a false door and its component parts, as well as giving dimensions of that of Zefau (see sect. 17).

The false door occupied the whole width of the W. wall. The sculptures of it are on pl. XIV. The lintel and drum and the inscribed blocks of the door were all of white limestone.

The door sill is represented by a dotted line on the plan (pl. XXIV, fig. 39) as I am not sure of the exact amount of its projection. Plastering was found upon the lower part of it.

The panel was inscribed in colour; the three lines of small hieroglyphs, being incised, were all filled up with malachite. The bright green signs, neatly bestowed on milk-white limestone, reminded one, in style and colouring, of the Pyramid Texts inscribed inside the pyramid of Unas.

**67. Details of Scenes.** There is much of interest in small particulars of these low-reliefs. Panel: the bull-legged chair of the Great One and, beneath it,



the basin and ewer of burnished red pottery (?) evidently have their descent from the 1st dynasty (pl. XIV).

The offering table is shown covered with (yellow) reed-leaves depicted, as always, at right angles. His shoulder knots and waist-ties, and the pomegranates on the jambs below, are worthy of notice, also the three methods of carrying birds—goose, crane, and duck.

In the lowest register, one of the butchers tests his knife blade, while the assistant works with his girdle tucked up, out of his way; the sacrificed ox and oryx have their separate names, but the artist has forgotten to differentiate his beasts except in the matter of horns.

**68. Colours of Hieroglyphs.** The elaboration of the early forms of the signs may be studied in the wall scenes. Only a few of the hieroglyphs in low relief showed the original colouring, on the false door.

Red: *ar* eye, water *n*, loaf of bread (determinative).

Green: *ast* throne, mat *p*, *neb* basket, *ma* sickle.

Blue: serpent *z*, *per* house, hill-slope *q*.

Black: water *n*, drill-cap *t*.

**69. South Wall.** One feature remains to be mentioned. The *serdab* was accessible by an opening on the further side of the south wall. It was the usual slit, and 25 ins. below the roof. Dimensions: 15 × 27 ins. It had widely splayed jambs, which I remember well but omitted to measure the angle.

The inscriptions of the tomb chapel of Zefau are translated and described in chapter XV.

**70. References.** Mariette states the direction of the tomb of Zefau as follows:—"Axe du tombeau, 10° E. du N.M. . . . D.25. Mastaba tout en pierre, aussi mal conservé que mal bâti. . . . La chambre est mal construite. Elle s'écroulerait si on la débarassait tout-à-fait du sable qui l'emplit et soutient les parois chancelantes. C'était avec grande peine qu'on a mis au jour la stèle. . . ." &c.

The tomb is catalogued in Stevenson Smith's Appendix C. "No. 55: D.25: Zefau: position from Mariette's map; badly preserved stone mastaba. Lady Petrie (Archaeol. Report, 1904-5, p. 28) states that the chapel was opened and copied."

"Zefauw had the titles *mer per hez hem neter* of the pyramid of (Ne-use) *r* (*ra*). An isolated inscription from this tomb is listed by Mariette under H 5." (Reisner, *D.E.T.* p. 403).

[Intendant of Treasury, Prophet.] F. P.

## CHAPTER IX

### [7] TOMB CHAPEL OF KHNUM-HOTEP

*Over the secrets of the royal chapel. Conservator of canals of the vineyard. Leader of the House of the Followers (Master of the Hunt).*

**71. Position and Date of Mastaba.** The tomb of Khnum-hotep (Mar. Mast. D.49) was unearthed south-east of the Step Pyramid, between the tombs of Ne-ka-anekh and Anpu-ka-pu, and lay nearest to Per-sen. See pl. XIX, fig. 12 (7), and sketch-map, pl. XXVII, no. 7.

This contained by far the finest tomb reliefs of our group. The sailing boats, herd of donkeys, field scenes, and other subjects which we essayed to render in facsimile, are sculptured in minute detail in the most delicate style of bas-reliefs of the Vth dynasty.

I was fortunate to have the assistance of two draughtsmen superlatively skilled in precision of copying such figures, and I confined myself to copying of text.

Khnum-hotep was prophet of the *uab-asut* pyramid, probably at Abusir (?), an adjacent pyramid field, and was connected with the Ra obelisk (Petrie, *Student's History of Egypt* I, p. 81). He held office under King User-ka-f.

The tomb chapel occupied us a week; it took three days to excavate, and the scenes took four days to copy. It lay about four feet below the surface.

**72. Construction of Tomb.** The outer construction of parts of this mastaba was more easily examined than in any of the others. Ordinarily one could not afford researches which did not lead to copying.

Here, at points where the walls were mutilated, one gained access to measure the lining-slabs of the fine stone facing, 9-11 ins., the core of plain stone, 18-19 ins. (16 at false door), and the brick retaining-wall 20 ins.; about 40-45 ins. over all.

From the masonry of the corridor wall, there was outer brick walling, 7 ft. away eastward. It was built of alternate headers and stretchers, and the size of the bricks was 13 × 6 × 4 ins. N. brick wall, 2 rows stretchers upon 1 row headers, size 12½ × 6 × 3½ ins. above, covered with chips, plastered.

Below, in the same lining, blacker and harder bricks, stretchers only, 15 × (?) × 4 ins.; rubble between, and chips.

Behind S. wall, dimensions 15 × 7¾ × 5 ins.; and below, 15 × 6½ × 5 ins. Also W. wall, bricks 10 × 5½ × 4 ins.

**73. Corridor.** The approach to the tomb chapel, on the east face of the mastaba, was by a bold recess 10½ ft. wide and 3 ft. deep. For plan, see pl. XXV,



fig. 45. The masonry of the deep N. and S. reveals (at right angles to jambs) is seen in the elevation, figs. 47, 48.

A doorway,  $2\frac{1}{2}$  ft. across, gave on to the passage, which was over 5 ft. long and had the usual blocking, midway. The façade of the E. wall is shown in fig. 46.

The large architrave, over  $10\frac{1}{2} \times 2$  ft., and the eight or nine courses of masonry below it, made an imposing exterior. The two long lines of inscription on this architrave appear at the head of pl. XV.

**74. Tomb Chapel.** This was the same width as its outer recess,  $10\frac{1}{2}$  ft. (see pl. XXV, fig. 45). The four stone walls, 20–25 ins. thick, were immediately in contact with brick retaining-walls, also 20 ins. thick, which formed a compact block surrounding them.

The east wall had been erected earlier than the side walls as they abutted on it.

Behind the much broken west wall, the brickwork of the core of the mastaba was observed to rest on a foundation of the usual rubble filling, and to start 7 ft. 7 ins. above floor level.

For elevation of tomb chapel, see pl. XXVI, fig. 52.

The chapel is described by Dr. Reisner as belonging to the class of "modified cruciform chapel of true cruciform type," including that of Anpu-ka-pu (Reisner, *D.E.T.* p. 275).

**75. False Door.** This was for the most part ruined. Only the lower 3 ft. remained in place (pl. XXVI, fig. 50). The door sill was a deep ledge,  $9\frac{1}{2}$  ins. high and projecting a couple of feet from the inner face of the door, as seen in plan and three elevations. A few inches above the sill, the door jambs were decorated with an 8-inch band or border coloured red.

The scene represented on pl. XV occupies about half the lower part of the door. It is complete in width.

Half-inch border-lines of corners of bluish-green were noticeable in this tomb, and blue column-lines above large figures of the outer jambs—features not occurring elsewhere.

**76. East Wall.** This showed 10 courses, uneven and carelessly built (fig. 53). The lower three courses were of flaking stone, very roughly dressed, and plastered over. The N. wall was built up against these, but then became bonded for the remaining height, and the S. wall was also against the E. wall (see plan). Chip filling was piled behind the facing.

**77. The Doorway** to passage and corridor stood 8 ft. high and the head of it had a chambranle or border, transverse, along the lintel edge; detail of decoration, seventeen green squares standing  $1\frac{1}{2}$  ins. high on a yellow background, 2 ins.

**78. The Architrave**, which should occupy 10 ft. and more, proved to be broken away on the north side, but a length of 8 ft. 3 ins. had survived. It rises 2 ft. to carry the roofing. The facsimile copy of the architrave inscription is at the top of pl. XV.

Below the lintel, the walls on either side of the door have fragmentary scenes and a 1-inch green border, but not much is preserved.

Two registers showed a procession of men, painted red, in loin-cloths of white. On the walls there were remains of white plaster and red paint, and there was blue paint at shoulder level on the north side.

**79. The North Wall.** This was demolished down to the fourth course. The elevation (XXVI, 51) shows the false-door sill and the dado border, red and yellow, also the irregular fitting of the blocks of masonry and the clumsy jointing.

Behind the lining-slabs there was packed a filling of limestone chips, up to a height of nearly 6 ft. Above it, brickwork was substituted, as in other instances.

**80. Dressed Corners in Building.** The north-west corner of the chapel, where individual blocks appear to turn the corner, within their mass, demonstrated the method of building with an excess on the face of the stone. This technique was used by the ancient masons certainly from the V<sup>th</sup> to the XIX<sup>th</sup> dynasty, or about 2,000 years.

The blocks were placed in position by them before the final dressing, and trimmed down to a true face after erection (figs. 49, 50, 51). This allowed a freer handling of the material in quarrying and transport, and assisted the architect to get required dimensions of a chamber with precision.

It also allowed for the sculptor's art in paring the blocks to achieve low-reliefs unsurpassed for their delicacy and skill of craftsmanship.

This method of construction may be noticed in the corners of chamber walls in several of the mastabas. It is exemplified by a diagram in Somers Clark and Engelbach, *A.E.M.* fig. 230.

**81. The South Wall** was greatly dilapidated. The lower part however was in fair condition, and above the false-door sill and dado border were depicted the two boats *a* (pl. XXVI, fig. 49), sailing up-stream with N. wind and rowing down-stream against it; above them, at *b*, was the ploughing group.

The upper 6 ft. of the wall was gone, except on the left side where a narrow portion remained to within 3 ft. of the ceiling, and on this were preserved the harvest scene, *c* (compare W.M.C. fig. 478, Thebes), and the finely executed herd of donkeys, *d*.



These scenes are copied on pl. XVII; see two boats, nos. 2, 6, and nos. 7, 5, 4 respectively.

**82. Details of Colouring on Scenes.** Among the loose fragments (pl. XVII, group 3, top left), there is a man seated, right, in a carrying-chair or palanquin, screened from the sun with matting of plaited zigzag pattern, green and yellow; figure red, wig black, collar green, the litter yellow (see sect. 105).

He bears a flail with handle a cubit long, which terminates in a carved hand holding the three lashes.

Colours of other objects.

Red: figures of men, blades of oars, bowl with two lugs.

Yellow: alabaster table. Green: standing flax.

Blue: mouth-wash, basin and ewer (copper?) with stream from spout.

Two colours: seated man red, holding blue *kherp* sceptre; shouldered vase red, rim and neck cased in blue (copper?);

trussed ducks yellow, with red spotting;

lotus green, with red sepals and green stems;

basin blue, contents yellow.

**83. Colours of Hieroglyphs.** Red: *zaser* arms, forearm *a*, hand *d*, leg *b*, couchant calf, haunch of ox, donkey's leg, vulture *a*, slug *f*, cone of bread, grains of sand, door-bolt *s*, loop *s*, *mer* hoe, *shen* loop of cord, pottery basin.

Yellow: *za* fledgling, serpent *z*, Selqet scorpion, ring (gold?).

Green: *renp* sprout, *ha* papyrus, reed-leaf *a*, *nekheb* rush, *ni-sut* plant (king), *per* house, mat *p*, sieve *kh*, drill-cap *t*, *rud* sling, rope *th*, rope *h*, *neb* basket.

Blue: vulture *a*, *pa* pintail duck, shell, *ta* land, hill-slope *q*, *shems*, *ua* harpoon, *ma* cubit, drill-cap *t*, ring.

Black: water *n*.

Two or more colours: *ha* lion, yellow, with blue mane; owl *m*, yellow, with red lines; 1,000 green lotus, with blue stem; *hotep* mat, green, with black for offering; *neter*, green, with red bands, and yellow (?) top; *mer* chisel, blue, with green handle; *heb* bowl, green, with red; *khnum* vase, yellow, with red lines.

The inscriptions of the tomb chapel of Khnum-hotep are translated and described in chapter XVI.

**84. References.** Mariette has not much to say. "Chambre. L'intérieur de la chambre est décoré de sculptures exécutées avec une finesse remarquable. Les légendes sont peu nombreuses et insignifiantes. Deux grands tableaux des offrandes à faire dans le tombeau occupent presque toutes les parois est et

sud. Les scènes sculpturales sont très variées. Porteurs d'offrandes, agriculteurs, danseuses et musiciens, navigation. Contre la paroi ouest est une grande stèle. Sa gravure délicate et fine ne sauve pas la banalité des légendes qu'on y lit..." &c.

The tomb of Khnumhotep is among the unmapped mastabas of the eastern group, according to Stevenson Smith (Reisner, *D.E.T.* Appendix C., p. 410). "D.49: Khnumhotep: among the tombs listed by Lady Petrie; *hem neter* of Weserkaf and *sehez uab* of his sun temple as well as *hent* of his pyramid; reliefs from chapel in the British Museum and the Berlin Museum; tablet from false door in Cairo Museum, no. 1423. The wife is named Khentet-ka and the son, Weserkaf-ankh. This is probably the man shown in the reliefs of Weserkaf." For last-named, the son, see *D.E.T.* p. 393. For reliefs from chapel, now in the British Museum, see *B.M.Cat.* no. 1143.

**85. Seven Memphite Tomb Chapels.** The cemeteries surrounding the Step Pyramid of Saqqara were the cemeteries for Memphis, the capital city of Egypt, and the earlier ones with which we are concerned contained many hundreds of tombs. Each of the Pyramid fields had its widespread cemeteries, and the necropolis areas of the Pyramid Age enclosed many thousands of these massive stone-built mastabas.

It is a large subject for study, in itself, and to open and record only seven of such tombs would be merely touching the fringe of the subject. It may be thought therefore, that to record and copy only one small chamber in each of the seven scarcely merits publication, except in a summary more erudite.

Yet, for those who cannot go further into this study, it may be worth while to consider these little oratories of more than fifty centuries ago—their approaches, and the details of their construction, the inner sanctities of their memorial doors, the unseen chamber placed impassably behind these—worth while, also, to remember the past Egyptian, whom we see portrayed in the vivid bas-reliefs of the place where offerings were made in his honour, and where prayer arose for him.

The vigorous sculptures of the Pyramid Age, the statues and portrait heads shown in Cairo and some of the great museums, are from those inmost unseen sanctuaries, and are our visible heritage from the period of the most lifelike and most faithful portraiture in all Egyptian history.

In this volume, we essay to show what manner of house was inhabited by the spiritual bodies of the departed, where their souls visited them in their returnings to the scene of their former world.



## CHAPTER X

## INSCRIPTIONS OF NEFERT AND YUY

[Translations in square brackets are by Flinders Petrie]

**86.** Plates I, II. FALSE DOOR. The position of the *serdab*, under the drum and above the chief figure, is unusual. It is also unusual to find that the central figure is a woman; otherwise the arrangement of the false door is normal.

Nefert stands in the niche of the false door, facing to the right. The head and possibly an inscription of her name and titles are completely destroyed.

Her dress consists of the usual tight-fitting robe, the shoulder-straps showing a rather charming variant from the prevailing fashion. Her ornaments are a necklace and anklets.

*Right jamb.* On the right side of the door is a precisely similar figure, facing left. The peculiarity of the profile shows that this must certainly have been a portrait. In front of her is the damaged figure of a man, represented on a much smaller scale; this was presumably her son.

Below is a row of four women, whose titles do not indicate that they were members of Nefert's family.

*Left jamb.* On the left, facing right, is Yuy, the husband of Nefert, holding a *sekhem*-wand in the right hand and a long staff in the left. In front is the small figure of a man; and though there is again no indication of filiation, this is probably the son.

Below is a row of four men, matching symmetrically the four women under the figure of Nefert on the opposite side. These, like the women, are without indication of relationship to the owners of the tomb.

Inscriptions:

A. *Drum.* "His wife, [courtier], Nefert."

B. *Inner jambs.* *Right.* Above the head of Nefert are five vertical lines of inscription.

1. "His wife, the [courtier]; worthy before her husband;
2. "prophetess of Hat-hor, lady of the Sycomore; lady of worthiness;
3. "prophetess of Neith and Wep-wawut
4. "in all their (*lit.* her) places; *Wab*-priestess;
5. "Worthy before the great God every day, Nefert."

Above the four female figures:

1. "The [courtier], Washt-ka."
2. "The [courtier], Nubhotep."
3. "The [courtier], Hathor-nefer-khu."
4. "The [courtier], Mertitefs."

D

*Left.* Five vertical lines of inscription above the head of Yuy.

1. "Seal-bearer of the God in travelling, [expert of travelling], the worthy one,
2. "[Intendant] of the army,
3. "Over the secrets of all foreign countries,
4. "[Intendant] of all the works of the King,
5. "Beloved of his lord every day, Yuy."

Above the small figure, "[courtier] Thenty."

Above the four male figures:

1. "Judge, [intendant] of the scribes, Ka-āper."
2. "[Intendant] of foreign countries, Ne-ankh-Ptah."
3. "[Conservator] of foreign countries, Ur-bau."
4. "Scribe of the king's office, Ne-maat-Ra."

C. *Outer jambs.* On each side, one vertical line of inscription.

*Right.* "(That she may walk on) the beautiful roads on which the worthy ones walk towards the great God every day. The [courtier], Nefert."

*Left.* "(On the festival of) Thoth, the first of the year, the festival of Uag, the festival of Sokar, the Great Festival. The [courtier], Nefert."

## CHAPTER XI

## INSCRIPTIONS OF NE-KA-ANKH

[Translations in square brackets are by Flinders Petrie]

**87.** Pl. III. FALSE DOOR. All that remains of the false door is part of the upper portion; the panel, the lintel, and the drum. The lower part and the architrave have completely disappeared.

A. *Panel.* Ne-ka-ankh is seated on the left, facing right; before him is a table of offerings. He wears a long wig, a leopard skin, a wide bead-collar, and one bracelet.

Above his head is a single horizontal line of hieroglyphs giving his titles; the name is broken away. "The [Companion Peer], Controller of the Āhā palace, he who is over the secrets. . . ."

Above and to the right of the table of offerings is an abridged list of offerings in four rows, reading from left to right.

(1) "Nemset vase; incense; *seth-heb* perfume; *heknu* perfume; *sefeth* perfume; *nī-khnem* perfume; *tua* perfume; best cedar oil;

(2) "best olive oil; two bags; two pieces of cloth; drops of cold water;



(3) "altar for food-offerings; two royal trays; a royal tray of the Forecourt; *hems*;

(4) "food and drink, one of each; one *tut* bread; one *reth* cake; all sweet things."

Immediately above the table is a short unenclosed line of hieroglyphs, "Bread, one thousand; beer, one thousand; oxen, one thousand; birds, one thousand."

Under the table on the right is a spouted ewer in a basin.

B. *Lintel*. A single horizontal line of inscription, ending on the left with a figure of Ne-ka-ankh in striped loin-cloth, seated and holding a long staff.

"The [Companion Peer], Controller of the Āhā palace, Overseer of all the works of the king, Ne-ka-ankh."

C. *Drum*. Titles and name: [Companion Peer], Controller of the Āhā palace, Ne-ka-ankh.

## CHAPTER XII

### INSCRIPTIONS OF AKHET-HOTEP

[Translations in square brackets are by Flinders Petrie]

#### 88. Pl. IV. FALSE DOOR.

A. *Architrave*. Three horizontal lines of inscription, reading from right to left. At the end of the inscription, of the same height as the three lines, is a standing figure of Akhet-hotep, wearing a short beard, and a short loin-cloth with triangular front, and holding a long staff and a cloth.

Inscription: (1) "May the King give an offering and Anubis an offering, He who is in front of the shrine of the God, He who is in the Oasis, Chief of Sepa; his burial in the cemetery and a good old age.

(2) "May he walk on the beautiful roads of the West on which walk the worthy ones towards the King.

(3) "The prophet of Hat-hor, Lady of Denderah; Scribe of the Guard; First under the King; [Intendant] of the registers of divine offerings in the Two Houses, Akhet-hotep."

B. *Panel*. Akhet-hotep seated at a table of offerings, facing right.

Inscription in two horizontal lines in front of him:

(1) "The Judge, [expert] Scribe,

(2) "Akhet-hotep."

The table of offerings and the inscription beneath it have almost disappeared; all that remains is "A thousand of bread . . . a thousand of cattle."

C. *Lintel*. "The Judge, [Conservator of canals], Akhet-hotep."

D. *Middle and outer jambs*. The inscriptions are in duplicate, those on the right being better preserved than those on the left.

Four vertical lines, one middle, three outer.

(1) "Prophet of the Nefer-isut pyramid of Unas, Judge, [expert] Scribe, he who is over the secrets of judgments of the Lord of the Great House, Akhet-hotep."

This line ends with a standing figure of Akhet-hotep, wearing a short wig and beard, and a short loin-cloth, and holding a long staff and a cloth.

(2) "May the king give an offering and Anubis an offering, He who is in front of the divine Shrine, He who is from the Oasis, He who is first of the Hill of the Snake, Lord of the cemetery; a burial in the cemetery in the Western Desert, and a very good old age.

(3) "May Osiris give an offering, funeral offerings for him of a table of food and drink on New Year's Day, the festival of Thoth, the Uag festival, and every daily festival for ever.

(4) "The Judge, [Conservator of canals], he who is in front of the throne, spokesman of the Rekhyut, the *ynemt-ka*, prophet of Maāt, Controller of the scribes of food, Akhet-hotep."

Under lines 3 and 4 is a standing figure of Akhet-hotep wearing a long wig, a short beard, a short loin-cloth, and holding a long staff and a cloth. (For Rekhyut, see *Syro-Egypt* I.)

E. *Inner jambs*. One vertical line of inscription, duplicated on the opposite side. "The first under the King, Overseer of the Great House, Ruler of the Forecourt, Worthy before the great God, lord of the cemetery, Akhet-hotep."

#### 89. Pl. III.

A. *Architrave*. Three horizontal lines of inscription, ending in one vertical line with the standing figure of Akhet-hotep wearing long wig, short beard, triangular loin-cloth, and holding a long staff and a piece of cloth.

(1) " . . . (Anubis, who is in front of the divine) shrine, chief of the Hill of the Snake, his burial in the cemetery of the Western Desert, and a good old age.

(2) " . . . that he may walk on the beautiful roads of the West on which the worthy ones walk.

(3) " . . . [Intendant] of the divine offerings, he who is in the Two Houses, Judge, [Conservator] of canals, he who is in front of the throne, the *ynemt-ka*."

Vertical line. "The First under the King, spokesman of the Rekhyut, Akhet-hotep."



90. Though the greater part of the tomb is destroyed, a few scenes remain on the walls.

Pl. V. B. NORTH WALL. *Upper register.* Akhet-hotep seated left, facing right, in front of a table of offerings. He wears a long wig and short beard, and a leopard skin, and holds in his left hand a vase from which he inhales the perfume.

Above his head are four vertical lines of inscription. (1) "First under the King, [Intendant] of the registers, (2) . . . *ynemt-ka*.

(3) "[Intendant] of the Great House, Ruler of the Forecourt," (4) obliterated.

The signs in line 2 are so much damaged that it is impossible to be certain of the reading. I suggest that the bird is really the plover, in which case the title would be the usual "Spokesman of the Rekhyut," a title which almost invariably accompanies that of *Ynemt-ka*.

Above the table of offerings is a list of offerings in four rows. Between the table and the seated figure is an abbreviated list of offerings (for details, see *Saqqara Mastabas I*, pp. 32-40).

"A thousand of bread, a thousand of beer, a thousand of cakes, a thousand of oxen, a thousand of birds, a thousand of antelopes."

To the right of the table is a pile of offerings of all kinds, heaped together pell-mell.

*Lower register.* Akhet-hotep standing on left, facing right; he wears a short wig, short beard, and triangular loin-cloth, and holds a long staff and a cloth. In front of him stands "his eldest son, the Judge, [expert] Scribe, Khu-Rê."

Above Akhet-hotep's head are five short vertical lines giving his titles and name.

(1) "Judge, [Conservator] of canals, (2) [Intendant] of the registers, (3) the worthy one, (4) before the great God, (5) Akhet-hotep."

One vertical line of inscription divides the figure of Akhet-hotep from three registers of bearers of offerings. "Seeing the tribute of all good growing things which are brought from his farms of the north and the south."

Register 1. Four bearers of offerings, the leader is "the [expert] Treasurer, Erdy." The inscription reads "Bringing the tribute of all growing things to the Judge, [Conservator] of canals, Akhet-hotep."

Register 2, inscription, "Causing to advance all growing things to the First under the King, the Spokesman of the Rekhyut, Akhet-hotep."

Register 3, inscription, "Bringing the tribute of all growing things to the Judge, [Conservator] of canals, Akhet-hotep."

Pl. VI. C. SOUTH WALL. Fragment of similar

scene on the opposite side. The son's title and name are "the Scribe, Peḥ-er-nefer." Only the legs and feet of Akhet-hotep remain, and the almost illegible end of the vertical inscription.

The lowest register of bearers of offerings is fairly complete; the inscription reads "Bringing the tribute of all growing things to the Judge, [Conservator] of canals, Akhet-hotep."

Pl. VII. D. *South Wall.* This contains three fairly complete registers.

(1) Herdsmen leading and driving calves and fat cattle to the sacrifice.

(2) Three antelopes being led by herdsmen; above the first, "Bringing a young oryx"; above the second, "Causing to advance a *ren-ya* antelope"; above the third, "A gazelle."

(3) Men running with baskets of birds, "Bringing the tribute of birds and the work of the fields and of his farms."

91. Pl. VI. I. EAST WALL. *Fowling and spearing.*

*Lintel.* Scene of Akhet-hotep in the marshes. This is a double scene, so as to economise the monotony of the papyrus stems and heads. An example of the result of too much truth in an artistic production is the well-known scene of the papyrus marsh in the tomb of Ty. Here, however, the artist has reduced the reeds to a minimum and does not bewilder the spectator with a myriad vertical lines.

*Right.* Akhet-hotep in a papyrus canoe, fowling. He holds three fluttering birds in his right hand, and a throw-stick in his left hand.

In front are scenes of birds on their nests, and of genet-cats approaching them. One cat is being attacked fiercely by the mother bird, which is pecking at the animal's eyes. The bird is clearly a kingfisher, and her great beak would prove formidable if she were able to use it against an enemy.

Above the nests a butterfly is hovering. The tops of the papyrus reeds show in three rows, and above them is a flight of various kinds of birds.

Above the head of Akhet-hotep are one horizontal and two vertical lines of inscription:

1. "Fowling" (*lit.* Throw-sticking birds),
2. "The Judge, [Conservator] of canals, Controller of the Forecourt,"
3. "Akhet-hotep,"

Standing in the canoe in front of Akhet-hotep is the small figure of "his son, his beloved, the Judge, the Scribe, Peḥ-er-nefer."

Behind Akhet-hotep, apparently standing on the shore, is a small figure holding a bird in each hand. His name is given as Peḥ-er-nefer, but as there is no filiation or title he is possibly a servant.



*Left.* Akhet-hotep in a papyrus canoe, spearing fish. As is customary, the fish are speared through the eye, and the water is carried up to the level of the spearer's shoulder in the usual conventional manner.

Akhet-hotep wears the dress invariably worn by nobles of the Old Kingdom when indulging in sport. Above him is an inscription giving his titles and name, and the title of the scene.

(1) Spearing (?) fish (2) in the marshes and in the swamps. (3) The First under the King, (4) Spokesman of the Rekhyut, (5) Judge, [Conservator] of canals, Controller of the scribes, (6) Prophet of the goddess Heqt, (7) Akhet-hotep.

In front of Akhet-hotep stands the small figure of "his son . . . the Scribe, . . . ā-khuf."

92. Pl. VII. 2. *Lower E. Wall, north of door. Herdsmen. Right.* Three registers.

1. Boy driving a flock of geese. Enough of the inscription remains to show that it read: "Bringing re-geese for the daily sacrifice."

2. A man roping an ox which appears to resist. "Bringing a young ox . . ."

3. Three butchers dismembering an ox.

*Left.* Three registers, as on the right, all very badly damaged.

1. Man driving a flock of demoiselle cranes. The remains of the inscription show that it read: "Bringing (*lit.* Causing to walk) cranes for the daily sacrifice." The number of birds thus brought to sacrifice is given, in front of the flock, with the numerals 1200.

2. Only a small fragment is all that is left of a man driving an ox.

3. Three butchers dismembering an ox.

Pl. VIII. *Passage way.* 1. Three registers.

(a) Two herdsmen with cattle. The difference in age between the full-grown and the half-grown animals is well rendered. A calf leads the way.

(b) Herdsmen leading antelopes of three different species. "The bringing of a young *rn-m'*; the conducting of a young *rn-dw*, and a young *rn-šš*." The first animal is undoubtedly an oryx, [the second is a gazelle, the *Gazella Granti*, and the third is probably the kudu]. The leading man is "the [expert] Treasurer, Erdy."

(c) Eight men hurrying with offerings; all carry birds or very young animals. Of the sixth man only the legs and feet are seen, the remainder being destroyed.

The general heading of the scene is: "The bringing of an offering (*nd-hr*) . . . of all the fields, brought from his places of his House of Eternity, for

the First under the King, Akhet-hotep." Only the third man is given a title and name; he is "the [expert] Treasurer, Erdy."

The young hippopotamus figured below this scene should rightly appear on pl. X, as it is from a loose block in the filling of the tomb of Per-sen.

2. Scene of six men carrying large sacks of papyrus stems. The attitudes of the men and the various methods of carrying their unwieldy bundles are well depicted.

### CHAPTER XIII

#### INSCRIPTIONS OF PERSEN

[Translations in square brackets by Flinders Petrie]

93. Pl. IX. FALSE DOOR.

The upper part is almost entirely destroyed. There remains nothing of the architrave and, of the panel, only the feet of the seated figure and the base of the table; the signs which read "Bread and beer" are all that can be deciphered.

A. *Lintel.* "Pharaoh's [expert Intendant] of the royal toilet and of the two houses of documents . . ."

B. *Drum.* "Pharaoh's [expert], Persen" (incised).

C. *Outer jambs. Left. Vertical lines:*

(1) " . . . burial in the cemetery of the Western Desert, and a very good old age; the worthy one before the great God.

(2) " . . . he may walk in peace upon the beautiful roads on which the worthy ones walk towards the king. For the lord of worthiness.

(3) " . . . bread and beer, oxen and birds for him, on the Uag-feast, the festival of Thoth, on the feast of the Month and the Half-month, and on every daily festival."

*Horizontal lines.* (1) "Pharaoh's [expert] overseer of the royal toilet.

(2) "Overseer of the royal toilet and perfumes.

(3) "Persen."

Above the son's figure, "His eldest son, Pharaoh's . . . Ptah . . ."

*Right.* Three vertical lines of inscription, facing inward, and ending with three horizontal lines above the head of the standing figure of Persen.

He wears a long wig and short beard, and a kilt; he holds a *sekhem*-wand and a long staff. In front of him stands his son, whose figure and inscriptions are almost obliterated.

The figures and inscriptions are duplications of those on the left.



D. *Inner jambs. Right.* Four registers. (1) Woman standing, figure and inscription almost obliterated. "[The courtier], . . ." (2) Man standing, holding an ox-leg, "Ptah-shepses, the judge, scribe." (3) Man standing, holding an ox-leg, "Belonging to Pharaoh's toilet and perfumes, his eldest son (Nefer-) yrt- (Ptah)." (4) A woman standing, ". . . wife, the prophetess of Hat-hor, [the courtier], Khennut."

*Left.* Four registers. (1) A woman standing, "[the courtier], Khennut." (2) A man standing, holding an ox-leg, "His son, the judge scribe, Ptah-ka-pu." (3) A man holding an ox-leg, "Belonging to Pharaoh's royal toilet and perfumes; his eldest son, Nefer-yrt-Ptah." (4) A woman standing, ". . . wife, prophetess of Hat-hor, [the courtier], Khennut."

94. Figured at foot of Plate X. *North wall, farm produce.*

*Base.* A procession of ten women bringing offerings to their master, a large seated figure. His legs and feet, the whole of the chair, and the lower end of his long staff are all that remain of the figure. Of the women, all the offerings carried on the heads have been destroyed, and in some cases the heads have also disappeared. The women bring the offerings customarily ascribed to them. [a lashed bundle and ?. b ?. c pot and ?. d papyrus reeds and ?. e new-born calf. f and j goose and tray. g lotus blossom and ?. h dwarf antelope and tray. k basket or vessel. H.P.]

The name of the property which each woman represents is inscribed vertically in front of her.

- (a) *int Nfr-htp-s* Valley of Nefer-hetep-s.
- (b) *šht Dd-f-R'* Field of Dad-ef-Rê.
- (c) *s'w-ib Šnfrw* Gladdening the heart of Snefru.
- (d) *šš* Bird-swamps.
- (e) *šht imntt* Western field.
- (f) *šht i'btt* Eastern field.
- (g) *ššr* Land of the arrow.
- (h) *hđ dwt* Dawn.
- (i) *tw nfr* Beautiful island.
- (j) *tw šn* Circular island. (The sign given here as *kh* was probably intended for *shen*.)

In scenes of bearers of offerings, the women usually carry food-offerings on the head in baskets, while the men carry their offerings on the shoulder in flat trays. It is rare to find a man carrying a basket or a woman a tray.

95. Pl. X. SOUTH WALL. *Offerings.*

The sculptures on this wall are so greatly destroyed that only enough remains to show a scene of funerary offerings and their bearers. For similar

scenes which are practically complete, see the tomb of User-neter (*Saq. Mast. I*, pls. xxi, xxii).

A pile of offerings lies in front of the large table at which the master sits; a small fragment of inscription shows the position which the list of offerings once occupied. The owner's titles and name were probably inscribed above his head.

Four registers of bearers of offerings still remain, each procession marching towards a large heap of offerings to which every man is bringing a contribution.

In the lowest register, the procession is headed by the thurifer who lifts the lid of his incense-burner; he is followed by the cloth-bearer.

At the tail of the procession is a scene of sacrifice, where the butcher's boy is catching the blood of the ox in a large bowl. The use and significance of blood in the burial ceremonies is not known, but it appears to have been an important item in the funeral rites, for in the tomb of Ptah-hotep (Quibell, *Ramesseum*, pl. xxxvi) the overseer of the *wab*-priests of Pharaoh is himself engaged in testing it. One of the butchers holds his hand to him, saying, "See this blood." The priest either tastes or smells it, and replies, "It is pure."

In the tomb of Ty (Steindorff, *Grab des Ti*, II, pl. 73) two vessels of blood are carried by the butchers.

A noticeable item among the offerings, which occurs not only here but in other tomb-scenes of the Vth dynasty, is the head of a young ox or calf (middle register, on right).

Herodotus states with much particularity that the Egyptians, after sacrificing an animal, "cut off its head; but they flay the body of the animal; then having pronounced many imprecations on the head, they who have a market and Grecian merchants dwelling amongst them, carry it there, and having so done they usually sell it; but they who have no Grecians amongst them, throw it in the river; and they pronounce the following imprecations on the head: 'If any evil is about to befall those that now sacrifice, or Egypt in general, may it be averted on this head.' . . . With respect, then, to the heads of beasts that are sacrificed, and to making libations of wine, all the Egyptians observe the same customs in all sacrifices alike; and from this custom no Egyptian will taste the head of any animal." (Book II, 39. Transl. H. Cary. Bohn's ed.)

This very detailed statement shows that the Egyptian customs had changed so greatly that late authors are not safe guides to the beliefs and ritual of the early periods.

It is very clear that, in the Old Kingdom, the



heads of oxen were almost as common among the offerings as the legs; like papyrus stems and many other articles of diet, they are represented among the offerings though not mentioned in the lists.

Herodotus is, however, correct when he implies (though he does not state the fact in so many words) that the body of the animal was flayed but not the head.

The representation of the ox-head in this scene, as well as in other tombs, shows that the skin was left intact.

## CHAPTER XIV

### INSCRIPTIONS OF ANPU-KA-PU

[Translations in square brackets by Flinders Petrie]

**96. Pl. XI. FALSE DOOR.** Except for the great architrave, the whole of the upper part of this false door is intact, but of the lower part very little remains.

A. *Architrave* of false door. "The Judge, [Conservator] of canals, he who is in front of the throne, Spokesman of the Rekhyut, worthy before the great God, Anpu-ka-pu."

B. *Panel*. Anpu-ka-pu is seated on the left, facing right; he wears a short beard, a triangular loin-cloth and a leopard skin. In front of him is a table of offerings.

Above his head is his title and name, "The Judge, [Conservator] of canals, Anpu-ka-pu." Above and to the right of the table is a list of offerings in nine rows. For details of the offerings, as found in the lists, see *Saqqara Mastabas I*, chap. xiii.

On each side of the panel the space is filled with a miniature false door.

C. *Lintel*. Two horizontal lines of inscription reading from right to left. At the end the name Anpu-ka-pu is arranged vertically so as to apply equally to both lines.

(1) "The Judge, [Conservator] of canals, he who is in front of the throne, Great One of the Southern Tens, Spokesman of the Rekhyut, Ruler of the scribes of food.

(2) "The *ynemt-ka*, Ruler of the Forecourt, he who is over the secrets of all the commands of the King, Anpu-ka-pu."

D. *Drum*. "First under the King, Anpu-ka-pu."

E. *Jambs*. From the little that remains, it would appear that the inscription was in duplicate.

Three vertical lines, (1) "The Judge, [Conservator] of canals . . .

(2) "Overseer of the royal scribes . . . scribe . . .

(3) "First under the King, Ruler of the Forecourt, worthy before the great God," (horizontally across the three lines) "Anpu-ka-pu."

The standing figure of Anpu-ka-pu fills the space below the three lines of inscription; he wears a short wig, a triangular loin-cloth, and has a band across the breast like the sash of a *kheri-heb*.

**97. Architrave.** F. Two fragments of a large architrave or lintel. Three horizontal lines of inscription reading from right to left.

(1) " . . . (he who is from) the Oasis, lord of the cemetery, a (good) burial . . . great.

(2) " . . . (funeral offerings) for him on New Year's Day, the festival of Thoth . . . for ever.

(3) " . . . (Spokesman of) the Rekhyut, Ruler of the scribes of food, the *ynemt-ka* . . . (Anpu-) ka-pu."

G. *Drum* from the tomb of Zefau. For translation see end of chapter XV, sect. 99, F. *Drum*.

**98. Pl. XIII. NORTH AND SOUTH WALLS.** This large scene, flanking the door, is greatly damaged, and the inscriptions are entirely obliterated with the exception of two vertical lines above the head of the left-hand seated figure.

In the middle at the top are five registers depicting offerings. These are, with a few variations in detail, the same as those in the tomb of User-neter (*Saq. Mast. I*, pl. xxii).

The oval seed-vessels (*e.g.* on the stand in the right-hand top corner) are not identified, and are not, I think, found elsewhere. The seeds are indicated by little circles within the oval outline, which is not unlike the aubergine.

The straw (?) of the jackets on jars is represented by lines, and an interesting point (*see p. 12*, sect. 59, "north wall") is found in the third register, where the jacket of a tall jar has slipped sideways.

Right and left of the offerings is a seated figure of the deceased, wearing a short beard, a short wig, a wide collar, a leopard skin, and the sash of the *kheri-heb*.

In both figures the right hand is stretched out to the table in front; the figure on the left has the left hand against the breast, the one on the right holds a cloth in the left hand which rests on his knee.

Above the head of the figure on the left is an inscription of two vertical lines:

(1) "The Judge [Conservator] of canals, he who is in front of the throne.

(2) "Great One of the South, Controller of the scribes, (Ruler) of the Forecourt of the Āḥa palace," (horizontal) "Anpu-ka-pu."



In the registers below, the figures on each side look towards each other as they face the door which occupied the middle of the scene.

*Right.* (1) Three men. The first carries a stoppered vase, the second the ribs of an animal in one hand, and a triangular loaf on a tray in the other, the third has the foreleg of an ox.

(2) Three men. One carries a covered basket, the second a bird and three papyrus stems, the third a triangular loaf on a tray and a small vessel which, from its size, must have contained a precious liquid, possibly perfume.

(3) Three men. One has a jar, the second has a bunch of onions in his hand and a triangular loaf on a tray, the third holds a bird and a small pot like that of the man above him.

*Left.* (1) Two men, one carrying a vase with straw jacket, the other carrying the ribs of an animal and a sealed vase.

(2) Two men, the first with a jacketed vase, the other with two birds and a tall loaf shaped like a *shat* cake.

(3) Two men, one carrying a triangular loaf on a tray, the other with two birds and a bunch of papyrus.

## CHAPTER XV

### INSCRIPTIONS OF ZEFAU

[Translations in square brackets by Flinders Petrie]

99. Pl. XIV. FALSE DOOR. In this there is the usual arrangement of a false door. The architrave runs horizontally across the whole width. Beneath it is the panel, and below the panel is a lintel with a single line of inscription.

The outer jambs, on each side, begin immediately below the architrave; the inner jambs start from the inscription below the panel.

The drum contains only the name Zefau without titles.

A. *Architrave.* Reading from right to left: "May the King give an offering, and Anubis an offering, Chief of the shrine of the God; a good burial in the Western Desert, and a good old age. The [Intendant] of the Treasury, he who belongs to the heart of his lord, Zefau."

B. *Panel.* On left, Zefau seated facing right, before a table of offerings.

Above is a single line of inscription: "[Intendant] of the Treasury, Great One of Bast, Zefau." Under the table on the left is a spouted ewer in a basin;

on the right are the usual offerings, "Bread, one thousand; beer, one thousand; cakes, one thousand."

At the right side of the table is a list of offerings in three horizontal rows, reading vertically from left to right:

(1) "Incense, 1 pot with fire; *seth-heb* perfume, 1 vase; *heknu* perfume, 1 vase; *sefeth* perfume, 1 pot; *ni-khnem* perfume, 1 pot; *tua* perfume, 1 pot; best cedar oil, 1 pot; best olive oil, 1 vase."

(2) "Green eye-paint, 1 bag; black eye-paint, 1 bag; cloth, 2 pieces; incense, 1 pot with fire; cold water, 2 drops; altar of offerings, 1; royal offering trays, 2; offerings of the Forecourt, 2."

(3) "*Hems*, 1; food and drink, 1 (of each); *tut* loaf, 1; cheese, 1; beer, 1 pot; *anfa* loaves, 2; *nebes* loaves, 2; joint of meat, 1."

C. *Inscription on lintel.* Reading from right to left: "May the King give an offering and make for him a *dbh* offering, bread and beer every day for Zef (au)."

D. *Outer jambs. Right.* Four vertical lines of inscription, reading from left to right.

(1) "[Intendant] of the Treasury, belonging to the heart of his lord, he who is over the secrets.

(2) "Great One of Bast, [Intendant] of the two houses of gold.

(3) "[Intendant] of the house of royal registers, the worthy one.

(4) "Prophet of Renutet . . ."

Horizontal line below: "The worthy one, Zefau."

Figure of Zefau standing facing left; he wears a long wig, a short beard, a pleated loin-cloth, and the sash usually associated with the *kheri-heb*. He carries a long staff and the *sekhem* wand.

In front of him stands "his eldest son, the [courtier], the [pupil] of the Treasury, Wen-nefer."

Below are three registers:

(1) Three bearers of offerings led by "the *ka*-servant, the [Expert of the officials], Ne-ankh-Bast."

(2) Three bearers of offerings without inscription.

(3) Butchers dismembering an oryx; the chief butcher is called, "The Butcher, Thenti," and his assistant is named Ka-em-ankh.

*Left.* The arrangement is the same as on the right. Vertical inscription reading from right to left:

(1) "Great One of *bst*, [Intendant] of the Treasury.

(2) "[Intendant] of the places of rich things.

(3) "[Intendant] of the royal clothing, he whom his lord loves.

(4) ". . . he who is over the secrets, lord of worthiness."

Horizontal line below: "The worthy one, Zefau."



The figure of Zefau is precisely the same as on the opposite side. In front of him stands "his eldest son, the [courtier], [expert] scribe of the Treasury, Ptah-sekhem."

The three registers below contain :

- (1) Three bearers of offerings led by "The Overseer of the house, the *ka*-servant, Nu-yu-yb."
- (2) Three bearers of offerings, without inscription.
- (3) Butchers dismembering an ox, "The choice piece of a young ox."

E. *Inner jambs. Right.* Three vertical lines of inscription, reading from left to right.

- (1) "The Great One of *bst*, the worthy one.
- (2) "The [Intendant] of the Treasury, belonging to the place of the heart of his lord.
- (3) "He whom his lord loves, Zefau."

Below is the figure of Zefau dressed in the leopard skin and skull-cap, and holding the *sekhem* wand and long staff.

In front of him stands his young son, "his son, the scribe, R . . -em-ka." Below are three registers, each with two figures.

- (1) In the upper register the leader, who is burning incense, is "the *ka*-servant, the sculptor, Yr-en-Ptah."

Registers 2 and 3 contain figures without inscription.

*Left.* Three vertical lines of inscription, reading from right to left.

- (1) [Intendant] of the Treasury of the [Diwan].
- (2) "Scribe deputy of the documents of the King.
- (3) "Lord of worthiness, Zefau."

The figure of Zefau is a replica of the one opposite ; in front of him stands "his son, the Scribe of the Treasury, Her-sekhem-ka."

Below are three registers. Only the uppermost is inscribed.

- (1) Two bearers of offerings, the leader being entitled "The [Expert] of the house of cool water, the *ka*-servant, . . . u."

F. *Drum.* Only the name, Zefau.

For the inscription on another drum, see pl. XI. It gives his principal title and his name: "Overseer of the two White Houses, Zefau."

## CHAPTER XVI

### INSCRIPTIONS OF KHNUMHOTEP

[Translations in square brackets by Flinders Petrie]

**100.** Pl. XV. ARCHITRAVE. This is in the Corridor and spans the entrance to the Tomb Chapel, E. wall.

A. *Architrave.* Two horizontal lines.

(1) "The [Companion Peer], he who is in the heart of his lord, Khnumhotep. Over the secrets of the royal chapel, Khnumhotep. [Conservator] of canals of the (vineyard) Hor-khenti-pet (a).

(2) "The [Companion, Controller] of the *Āhā* palace, (b) Chief of Nekheb, Khnumhotep. Over the land in the House of Life, Khnumhotep. Prophet of Horus and Anubis (c). Leader of the House of the Followers (d), Khnumhotep. The [Companion] in the place of the heart of his lord, (vertical line) Khnumhotep."

Standing figure of Khnumhotep, almost obliterated.

(a) This royal vineyard is known as early as the I st dynasty, and an official of it appears to have been regarded as a high dignitary. The name reads "Horus, leader of the sky," and is the epithet given to the planet Jupiter in the XII th dynasty.

(b) The *Āhā* was the residence of the King in his aspect as god, where he was known as "Horus in the Aha." His secular residence was "the King's house."

(c) The connection between Horus and Anubis is unusual, but cf. names of the children of Nut.

(d) "Leader of the House of the Followers" [Master of the Hunt] is an excessively rare title, so rare that I know only one other mention of it ; this is in the tomb of Ty.

**101.** B. FALSE DOOR. *Outer jamb. Left.* Khnumhotep standing with his wife. He wears a long wig, a peaked loin-cloth, and a wide necklace.

His wife, Khentyt-ka, holds his right arm with her right hand, her left arm is passed round his back, the hand resting on his left shoulder.

The shoulder-straps of her dress are triangular, forming a V-shaped décolleté. She wears a long wig, of which one tress falls over one side of the breast.

Her jewellery consists of anklets, bracelets, a wide collar with pendants, and a band round the throat. These "dog-collar" bands are found as early as the III rd dynasty (see Petrie, *Medum*, pl. xiii).

In the V th dynasty they occur occasionally, and appear to have gone completely out of fashion by the VI th dynasty. Their vogue was thus from late III rd to early V th dynasties, and it would seem that the ladies who wore them in the middle and later V th dynasty were slightly old-fashioned and a little out of date in their jewellery.

Above the heads of the figures are the remains of vertical lines of inscription :

(1) " . . . Ruler of the *Āhā* palace, Chief of Nekheb . . .



- (2) "... of the royal chapel ...
- (3) "... [worthy] before his lord.
- (4) "... [Companion Peer], Khnumhotep.
- (5) "... his wife, his beloved.
- (6) "... Prophetess of Hat-hor, Khentyt-ka."

At the side of the inscription is a fragment of a standing figure, probably one of a pair of servants behind the figures of their master and mistress, as in the three registers below.

In the topmost of the remaining registers are two men carrying boxes.

In the middle register are two men-servants, one carrying a large bag and a pair of sandals, the other a small basket and an implement of unknown use.

In the lowest register are two women servants, the first of whom has a large bag and a pair of sandals, the second a long roll tied with cross-bands.

In front of Khnumhotep is a small standing figure of "His eldest son, Khnumhotep." As the son is represented naked he was probably still an infant, and too youthful to hold any kind of office.

*Left, inner jamb.* Part of the standing figure of Khnumhotep, holding a long staff and a *sekhem* wand.

*Right, outer and inner jambs.* The small amount which remains on the opposite or right side is only sufficient to show that it was a duplicate of the left side, with the exception of the number of servants in the registers, which show three instead of two.

**102. Pl. XVI (Cairo Museum photograph).** Khnumhotep is seated at a table of offerings. He wears a leopard skin and holds in his left hand the ribbons with which the skin is tied. His right hand is stretched out towards the table.

Behind him are two figures of servants, one above the other, as Egyptian perspective did not permit of two figures being represented side by side. One man carries two pieces of cloth. The other is in the act of opening an incense burner.

In front of Khnum-hotep is a list of offerings, as complete as that on p. 22. The list conforms to type, with a few variants. Line 1, no. 6, one of the sacred oils has the unusual writing *šnm*. Line 2, no. 10, *šb* is an inverted form of no. 30 in the lists in *Saq. Mast. I*, p. 35. Line 6, nos. 1 and 2, *ph̄t* and *sšp* appear, by their position in the list and by the determinatives, to be some kind of drink made from fruit.

**103. 1. Pl. XVII. EAST WALL. Architrave.**

The list of offerings is unusually elaborate, for under every item are the words "for Khnumhotep" in reversed hieroglyphs. This indicated emphatically who was the real recipient of the offerings, and these

could not therefore be alienated from him in this world or the next. The five kinds of wine are not differentiated as are the two kinds of beer. Of these, the second is determined with a man holding a narrow shovel, perhaps an implement used in brewing. I suggest that this beer might have been known as "brewer's beer," being of some special strength, flavour or colour. (For a study of the funerary offerings, see *Saq. Mast. I*, pp. 29 seq.).

**104. 2. SOUTH WALL. Rowing boat.**

Khnumhotep, as a large figure with his name inscribed vertically before him, stands in the middle of the boat, while three men in the attitude of respect bow to him.

The boat is rowed by sixteen men in line, which in the convention of Egyptian art means that there were eight a side.

Three steersmen manage the great steering-oars, and here again convention places all three on the same side, though actually there must have been one on each side and probably one at the stern.

In the prow the pilot stands holding a long staff; with his eyes fixed on the river, he calls his orders to the man beside him; this man signals the orders to a sailor on the roof of the cabin, who repeats the signals to the steersmen.

It is difficult to understand how the steersmen could see the second signaller unless the structure which runs almost the whole length of the boat, were merely a scaffolding to support the mast; but if the only roofed part was the cabin, which is indicated by pillars with capitals, the steersmen and the oarsmen near them would be without shelter.

The straddle-mast, which is laid on its side above the cabin, should be compared with the same mast in an upright position and in use (see no. 6).

The monkey, carried as a mascot, investigates the end of the mast; monkey mascots on boats are not uncommon in the Old Kingdom (see Petrie, *Deshasheh* pl. xxvii).

The inscription beginning above the pilot's head, reads: "Chief pilot of the great (boat), faring towards Nefer..."

**105. 3. (I) Fragments of scenes.** Khnumhotep is seen seated in a high-backed high-armed chair, holding a fly-flap; see description in sect. 82, p. 16.

The twenty small fragments are a sorrowful reminder of the destruction wrought in these sculptured tombs. The more beautiful the workmanship, the more liable is the sculpture to mutilation, as even small pieces find a ready sale.

I comment here on only a few of the fragments.

- (2) A bird's nest with four eggs.



(7) Herons in the papyrus marshes. Justice cannot be done in the reproduction, however good a copy, to the delicacy and beauty of the drawing of the birds.

(13) The girl beating time with her hands is probably a member of a party of musicians, who are accompanying either a dancer or a solo singer. The girl wears a "dog-collar" necklet like that of Khentyt-ka (pl. XV) and of the four women attendant on Nefert (pl. II).

(16) This is perhaps the soloist singing to the clapping accompaniment of the girls; the hands are in the conventional position assumed by Egyptian singers [even to the present day, as seen in coffee-house singers. H.P.].

**106. 4. Herd of donkeys.** This is from the only fragment in position near the top of the wall, S.E. corner. The usual scene is varied here by the animal which pushes its muzzle towards the herdsman, who is patting the neck of another beast.

This is one of the few records of kindness to animals. Though it is obvious by their art that the ancient Egyptians were strongly sympathetic with animals, it is rare to find in any tomb scene a definite expression of that feeling.

**107. 5. Flax harvest.** On account of the even height of the crop this appears at first sight to be a reaping scene, but it is actually the flax harvest. The men have no sickles and are tearing up the plants by the roots, preparatory to the retting process. This relief was on the register immediately beneath that of the donkeys.

**108. 6. Sailing boat.** This vessel, which in no. 2 was a rowing boat, is now transformed into a sailing boat. The mast has been set up and secured by ten ropes which pass through eyelets on the sides of the mast and are fastened to the sides of the hull.

A rope is reeved through the opening at the mast-

head, the ends being secured at prow and stern. The mast is held also near its base by two loops of rope.

The method of fastening the ropes to the hull of the vessel is not visible, partly due to damage to the sculpture, but in most instances the artist has shirked the difficulty.

Two ropes lead up through the hollow centre of the mast; their use is not apparent, but perhaps they were for managing the yard.

A sailor on the wooden scaffolding is hauling on the two ropes governing the yard, being directed in his actions by the pilot's signaller who is seated not far away.

Another sailor hastily climbs the rigging towards the mast-head. The sail is just beginning to catch the wind and is not yet fully spread. The pilot and his immediate attendant and the three steersmen are in their respective stations as in no. 2.

Khnumhotep stands under the awning or cabin, talking to two men. The oars are neatly shipped along the side of the boat, while the rowers are sitting down or walking about.

The cook plucks a goose over the side. The chained monkey walks on all fours on the roof of the cabin over Khnumhotep's head.

There is one vertical line of inscription on the right: "Beloved of the God of the beautiful desert."

On the left are three vertical columns of inscription: "(1) Thy body is on the water. (2) Be (*lit.* Make) a star (3) protecting that which is in the water."

**109. 7. Ploughing.** This scene was on the upper part of the wall, in S.W. corner. The upper register appears to be a scene of herdsman and animals.

The lower register has a scene of ploughing; the horizontal line of inscription above the ploughman's head reads: "Ploughing by his gang of labourers."

#### SAQQARA PYRAMID FIELD

##### Sketch-map of Tomb Chapels, Pl. XXVII

[This rough sketch-map of the Step Pyramid of King Zoser, adapted from the *Survey of Egypt*, serves to show approximately the position of the seven tomb chapels excavated and copied]. H.F.P.



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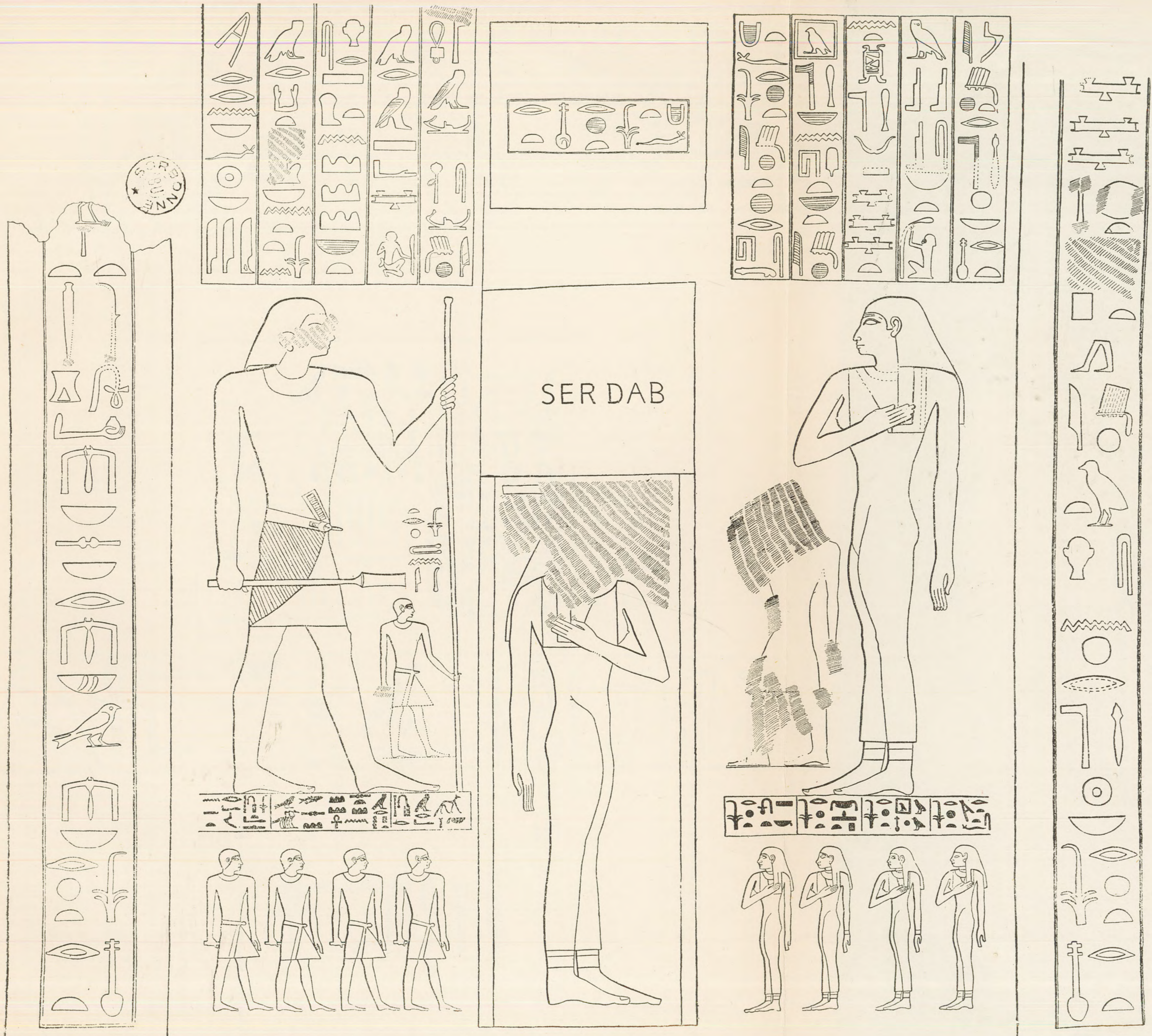
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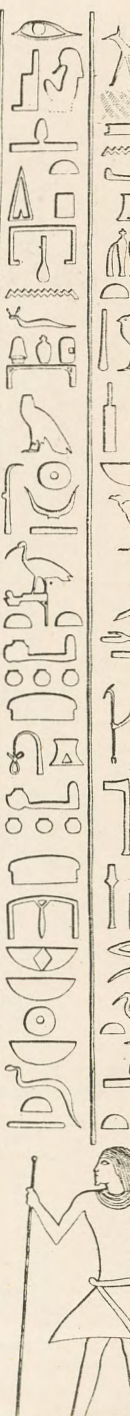
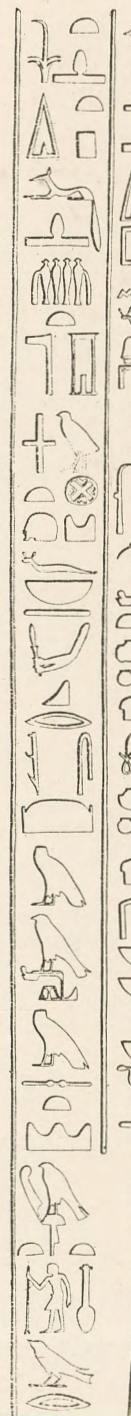
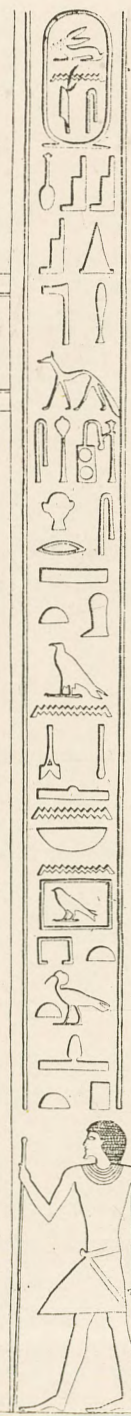
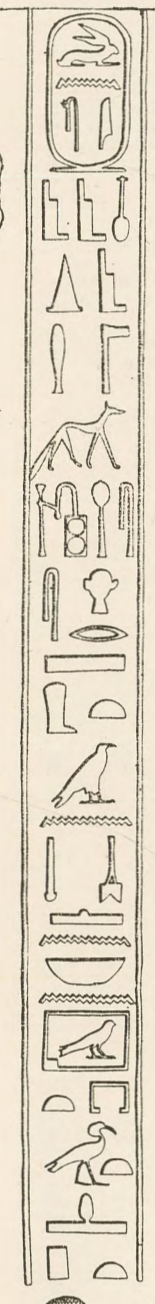
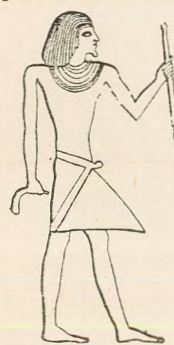
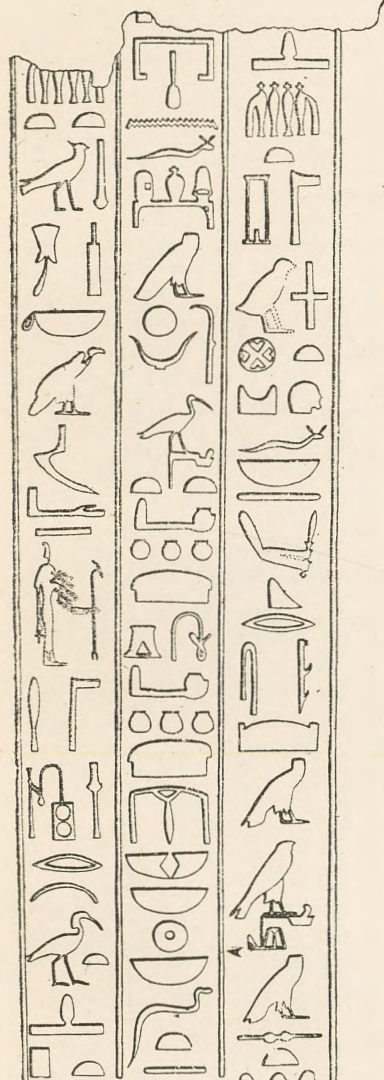
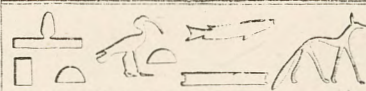
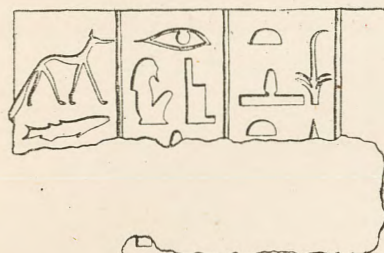
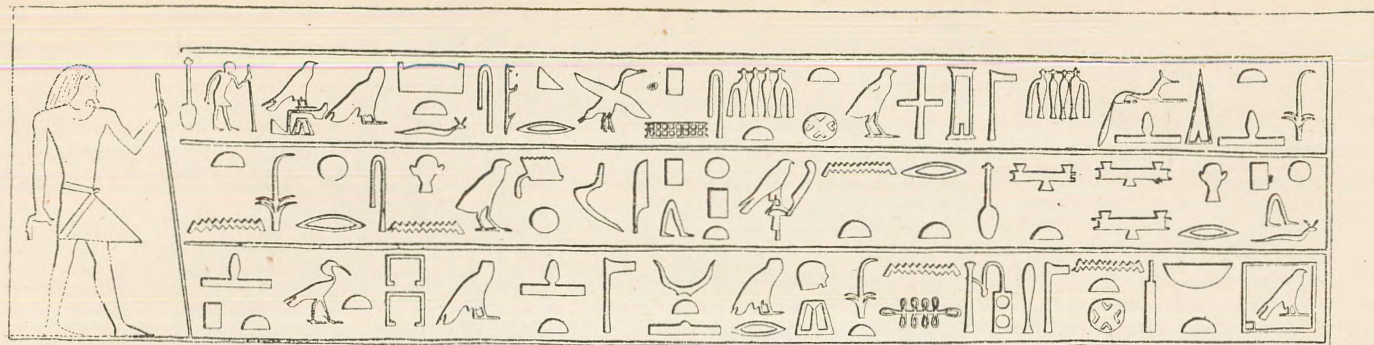




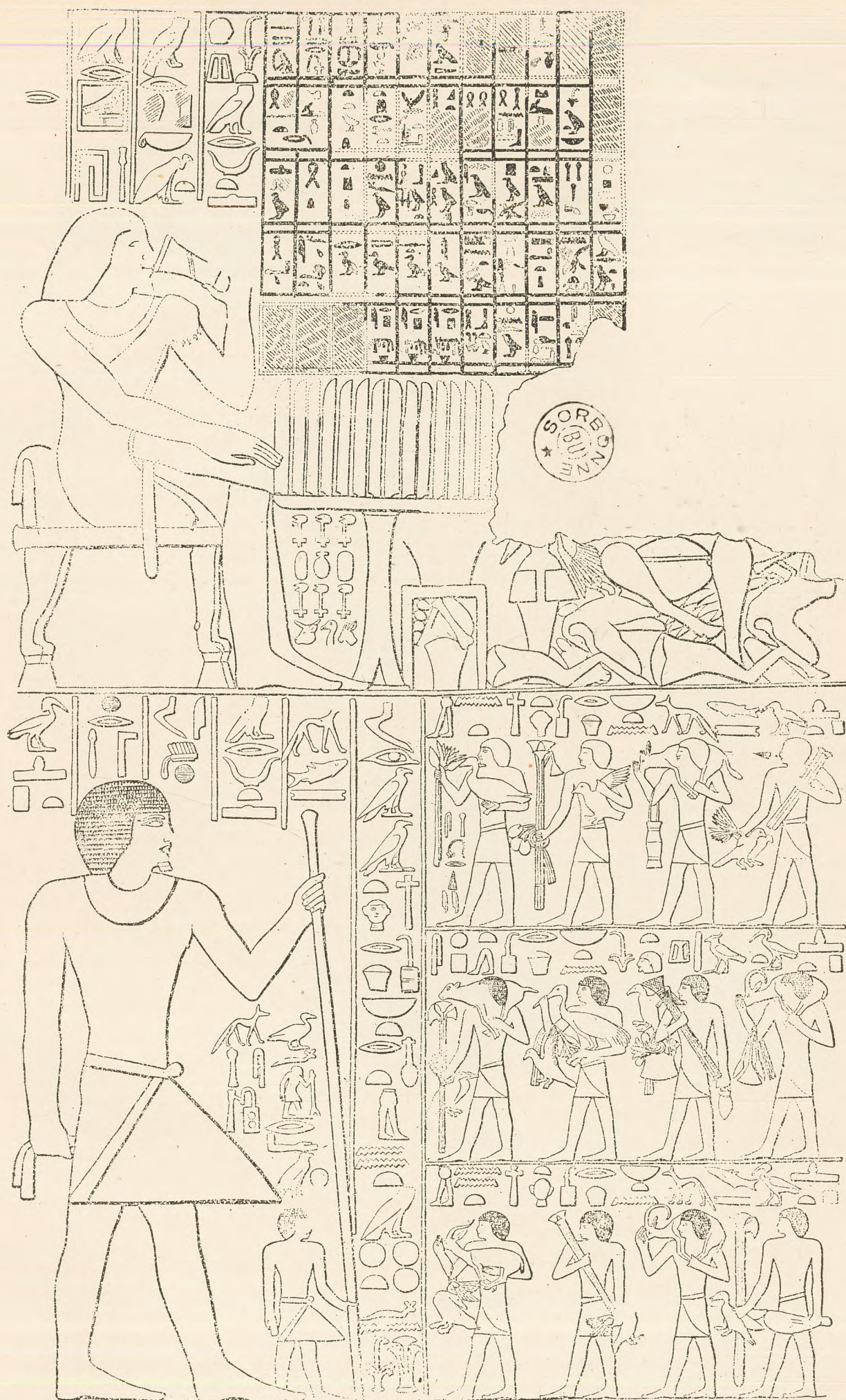




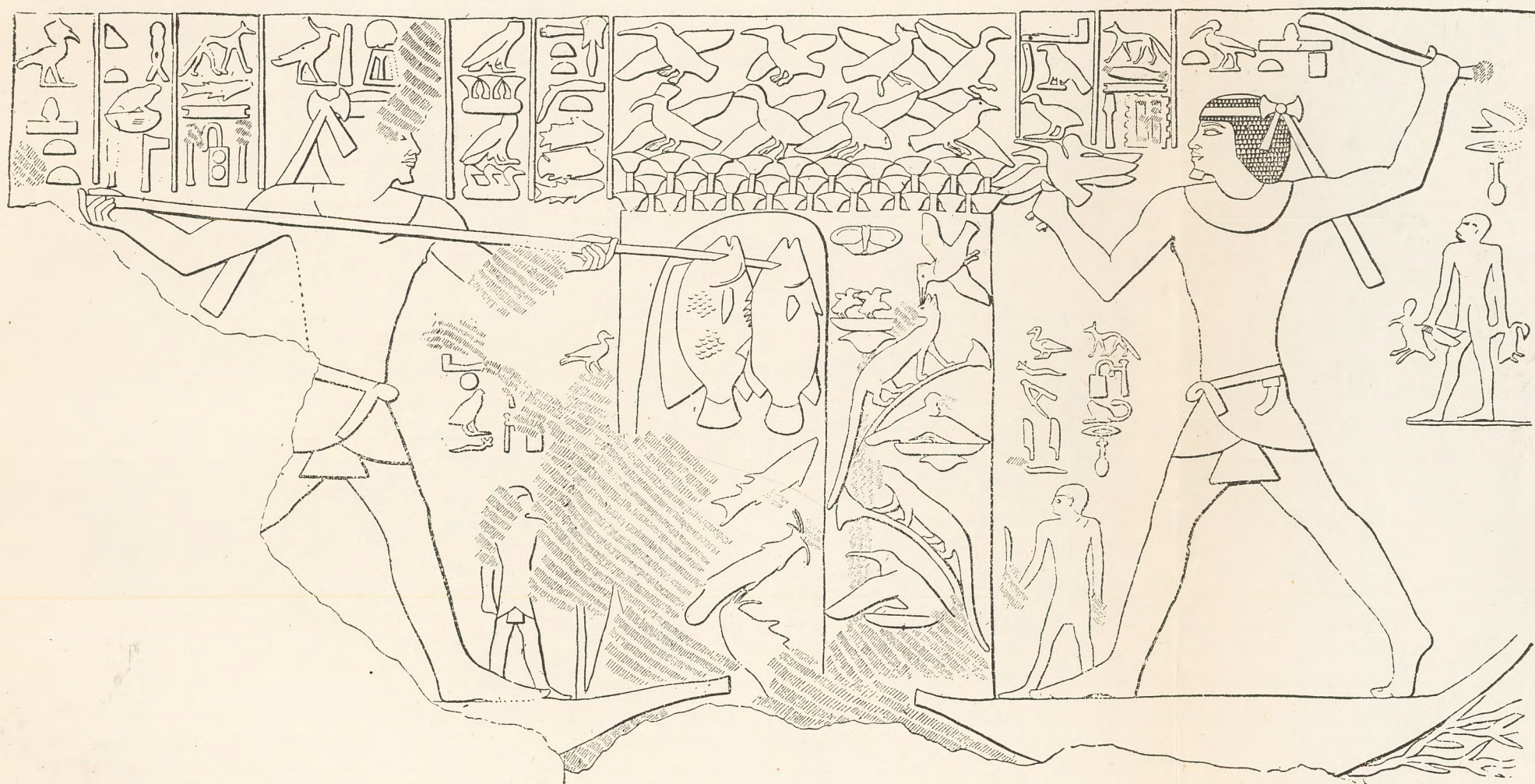
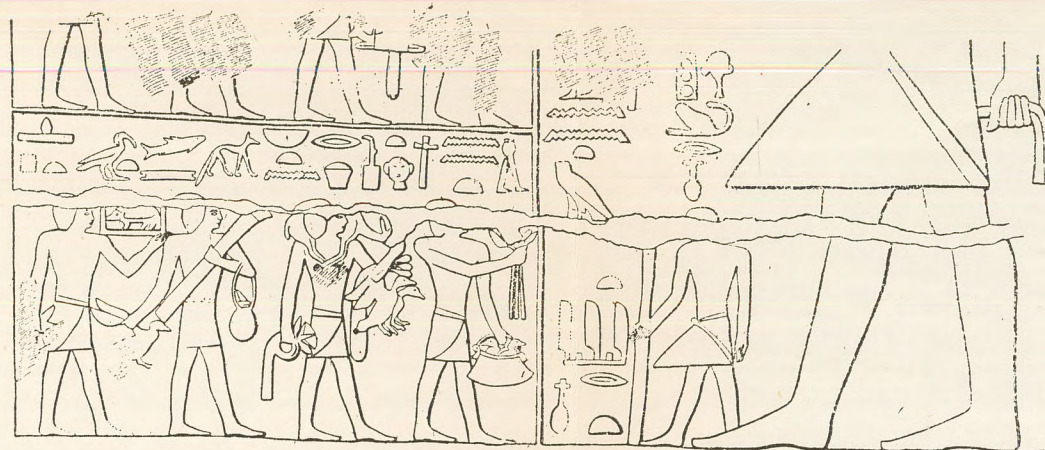
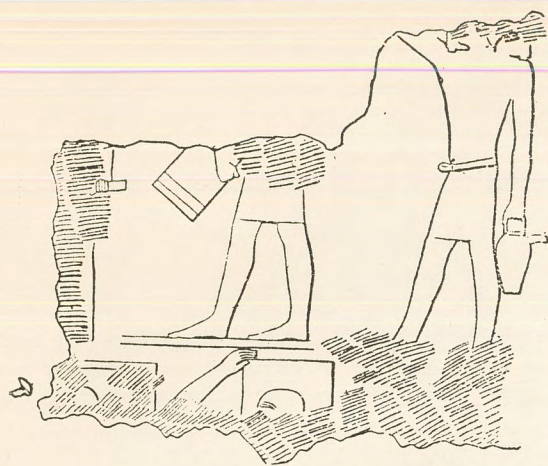




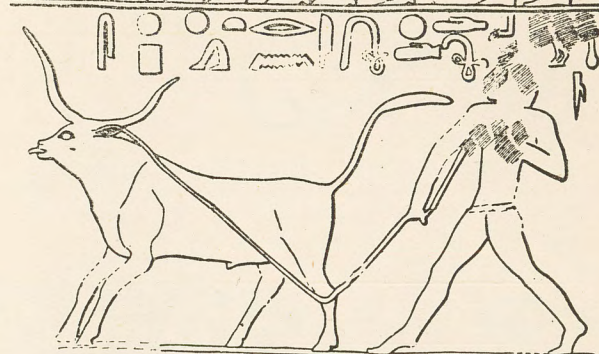
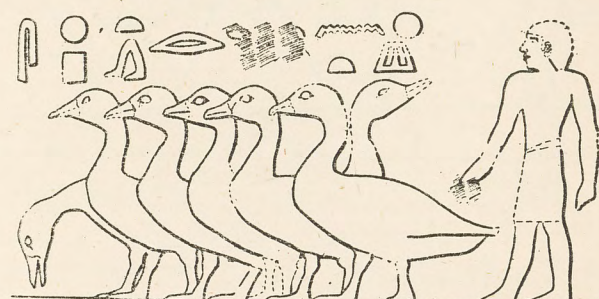
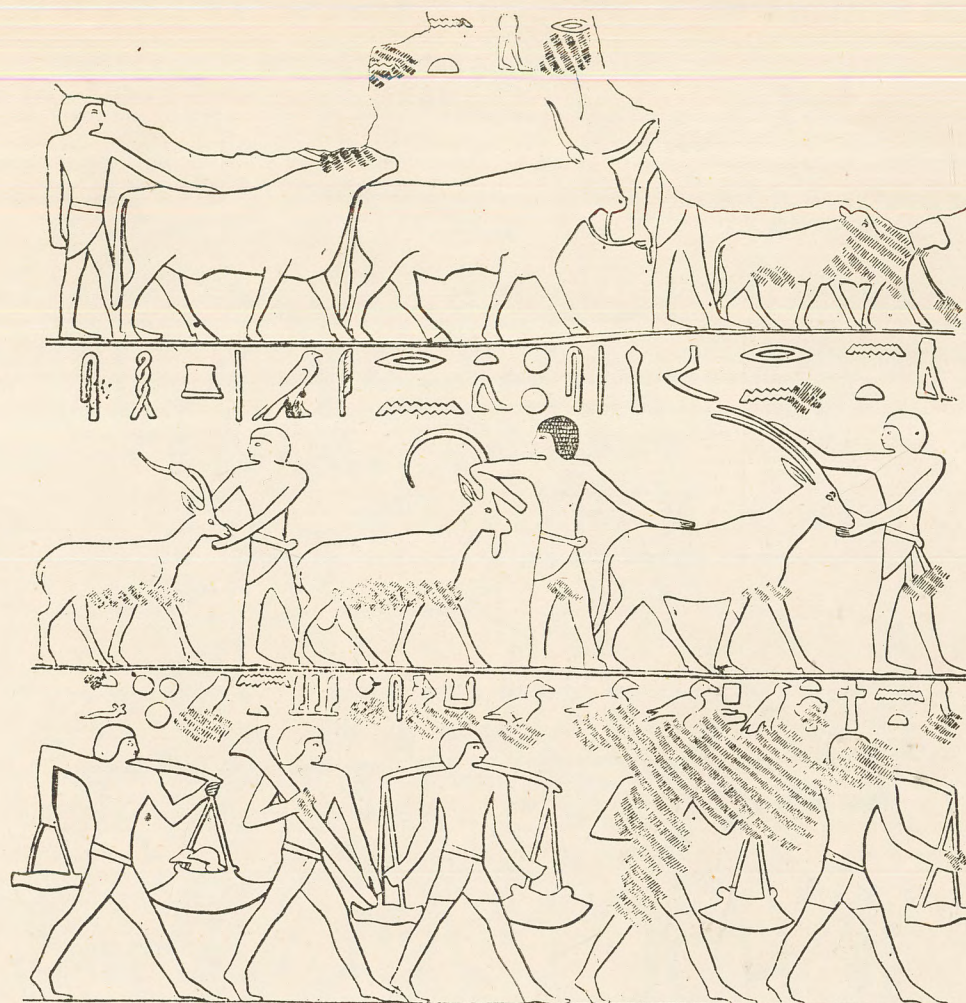






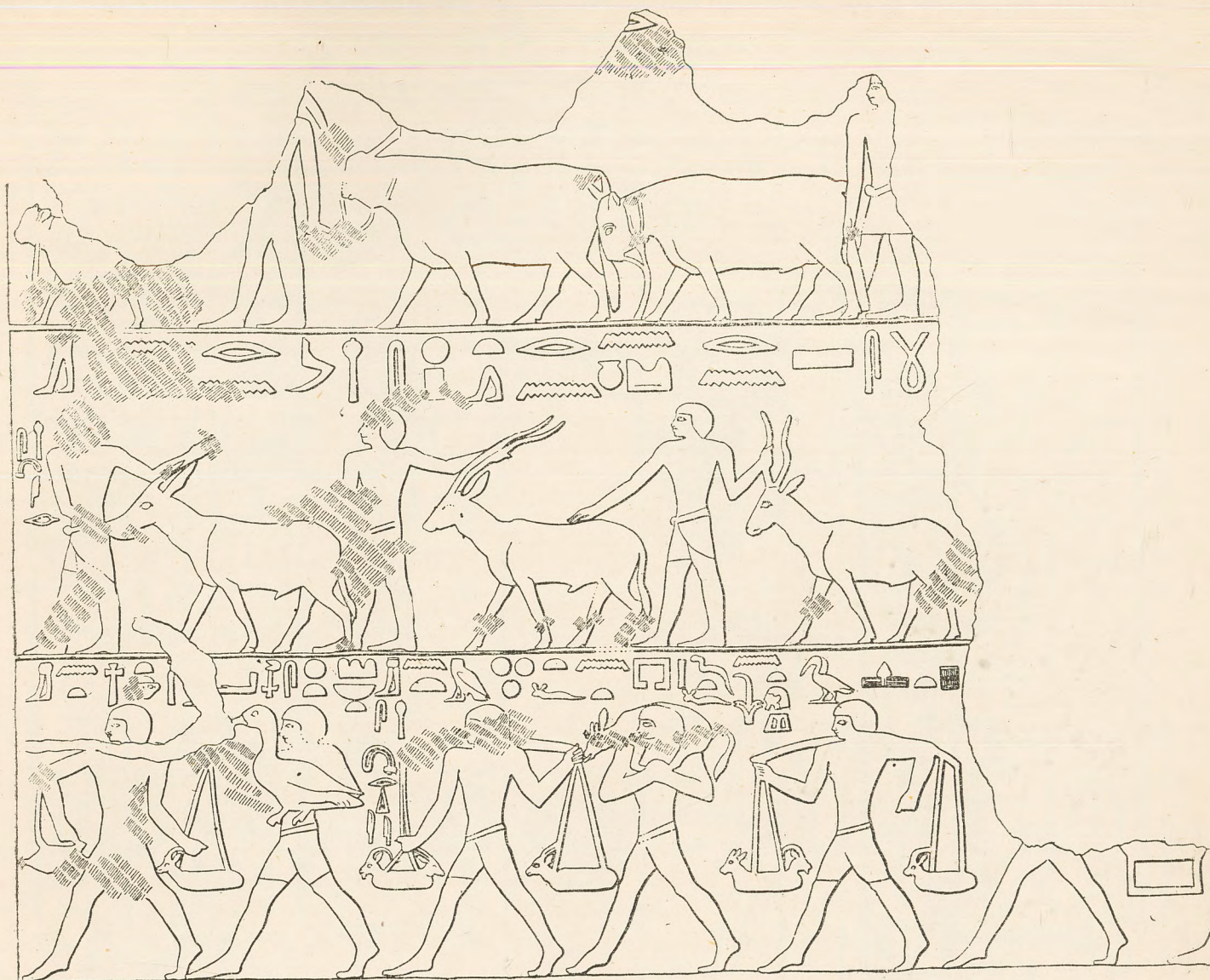




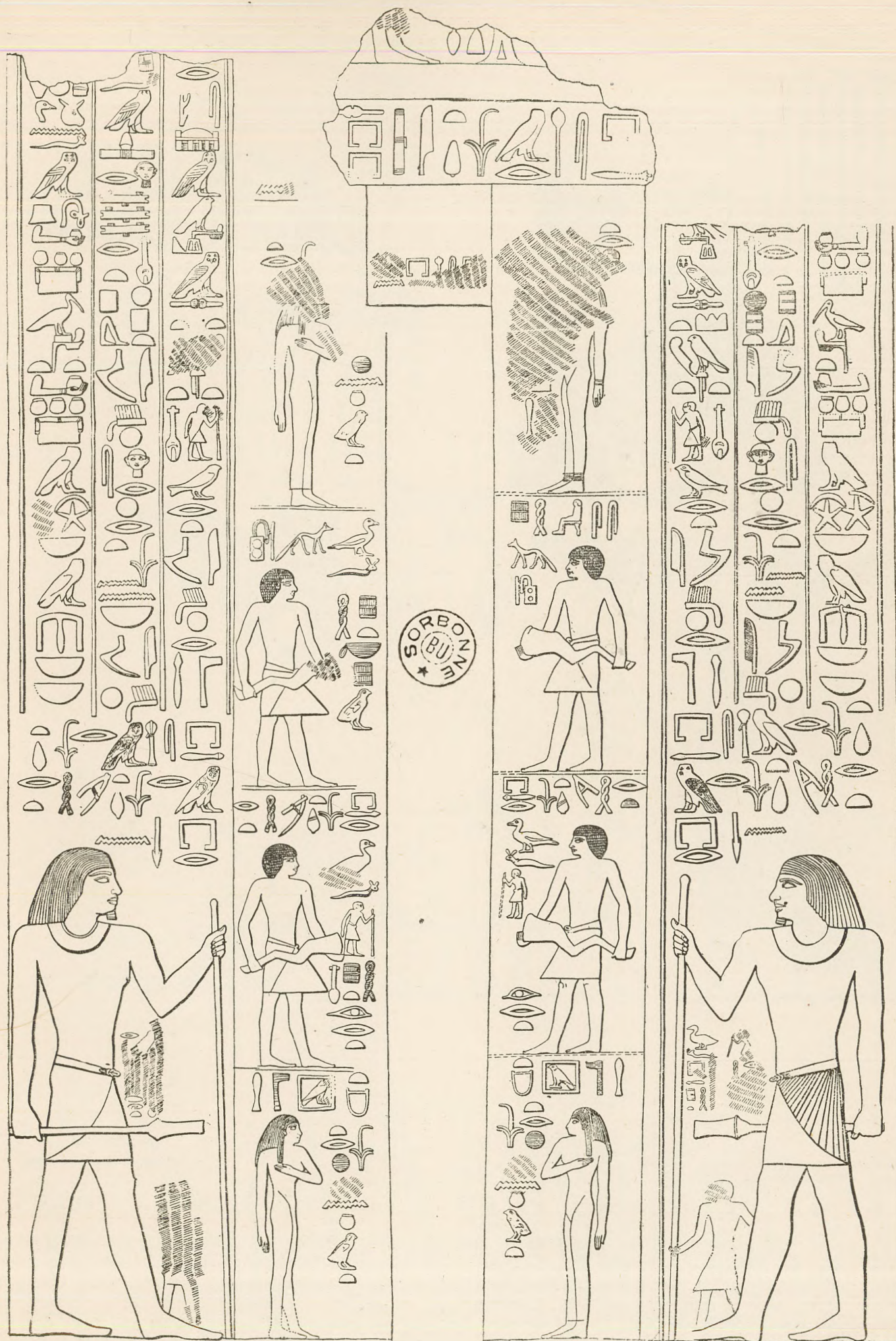


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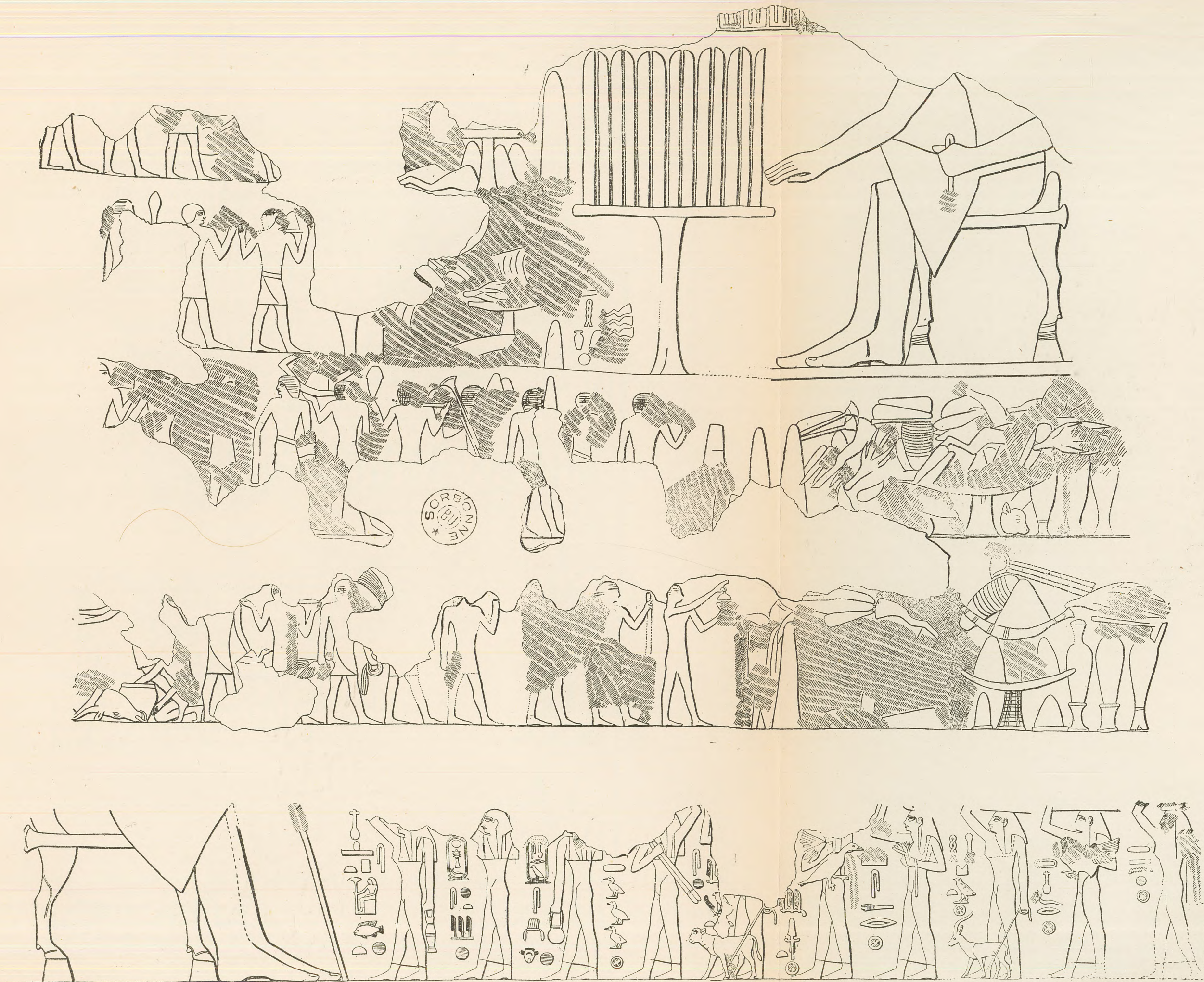




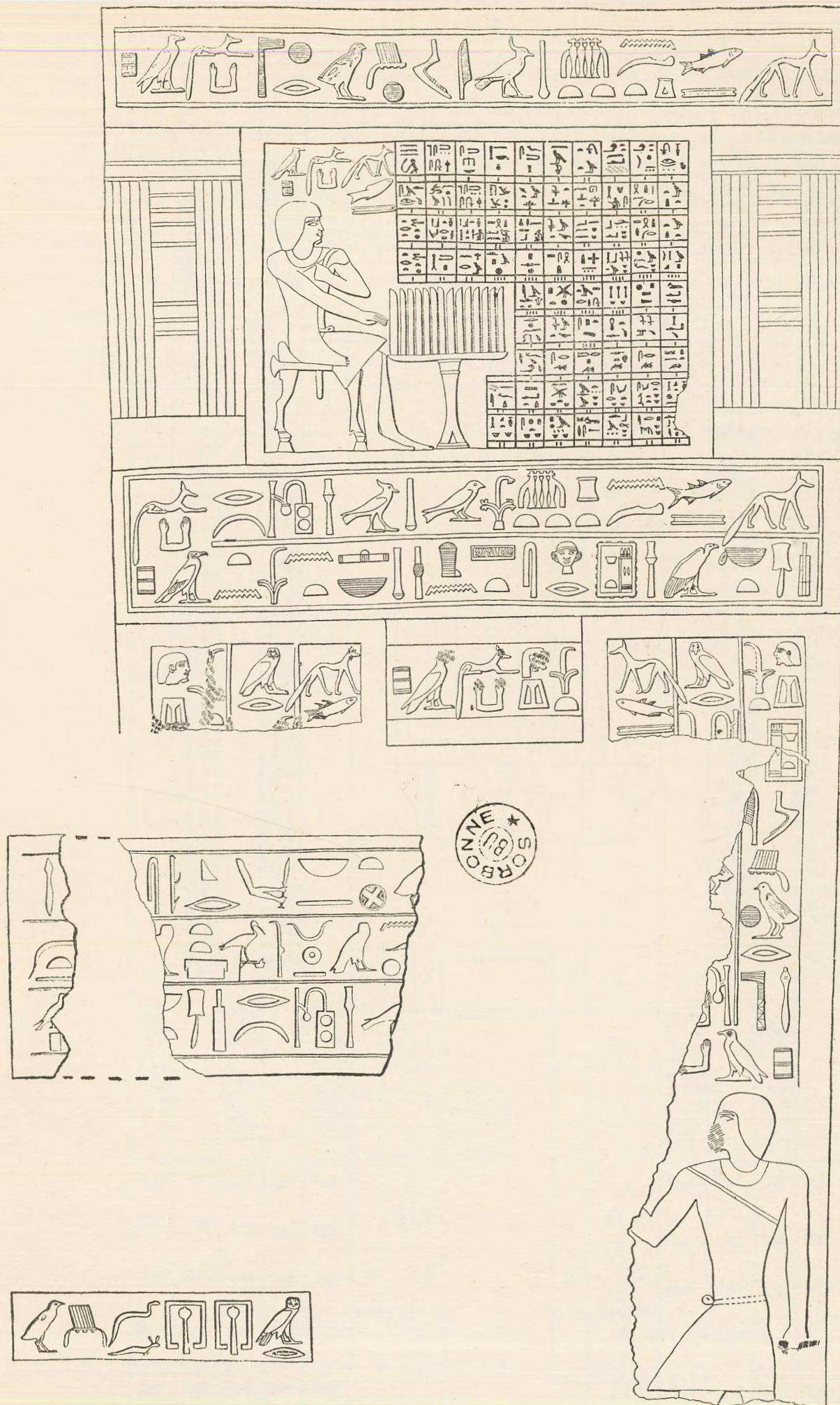












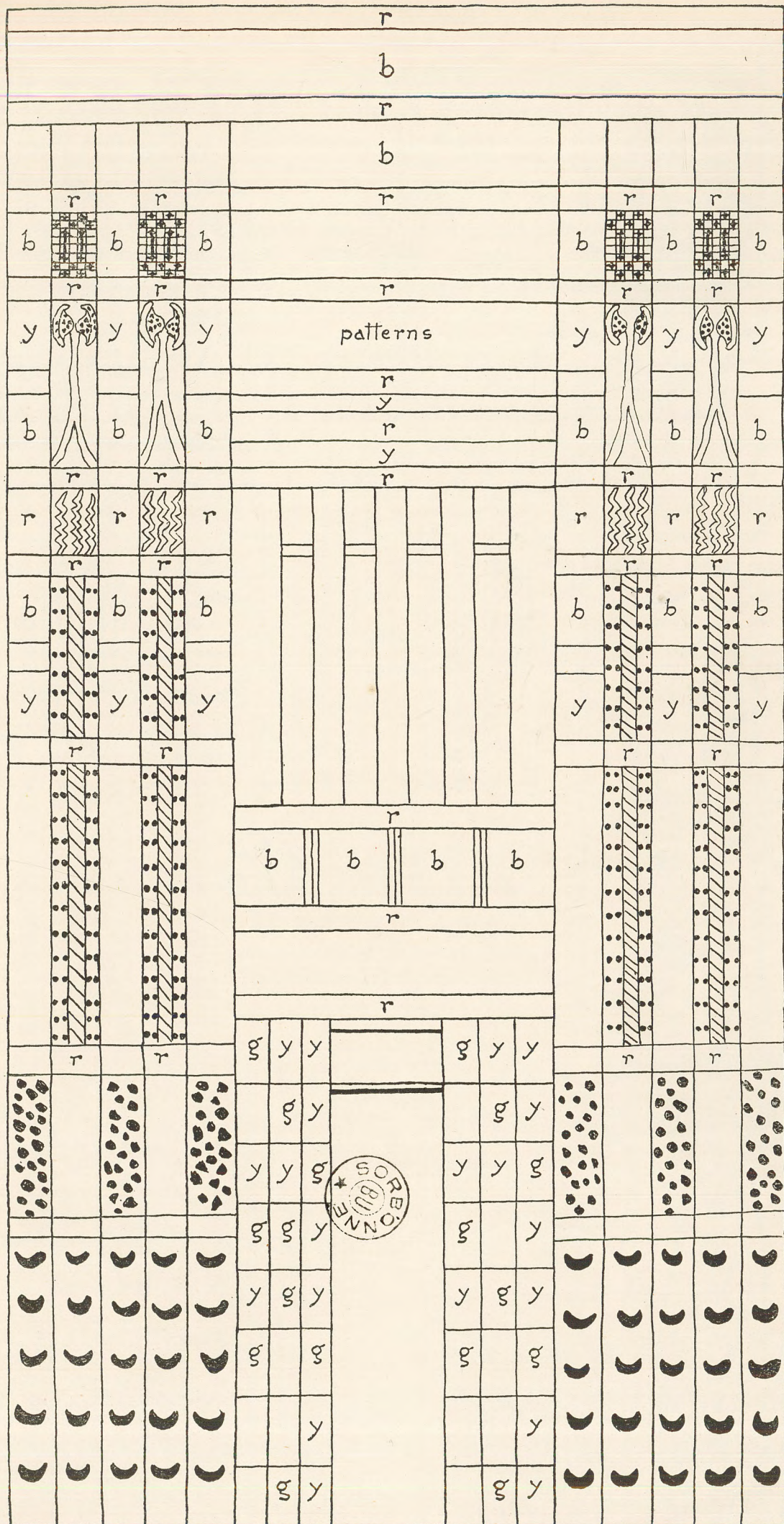


ANPU-  
KA-PU.  
miniature  
false  
door.  
wall  
painting

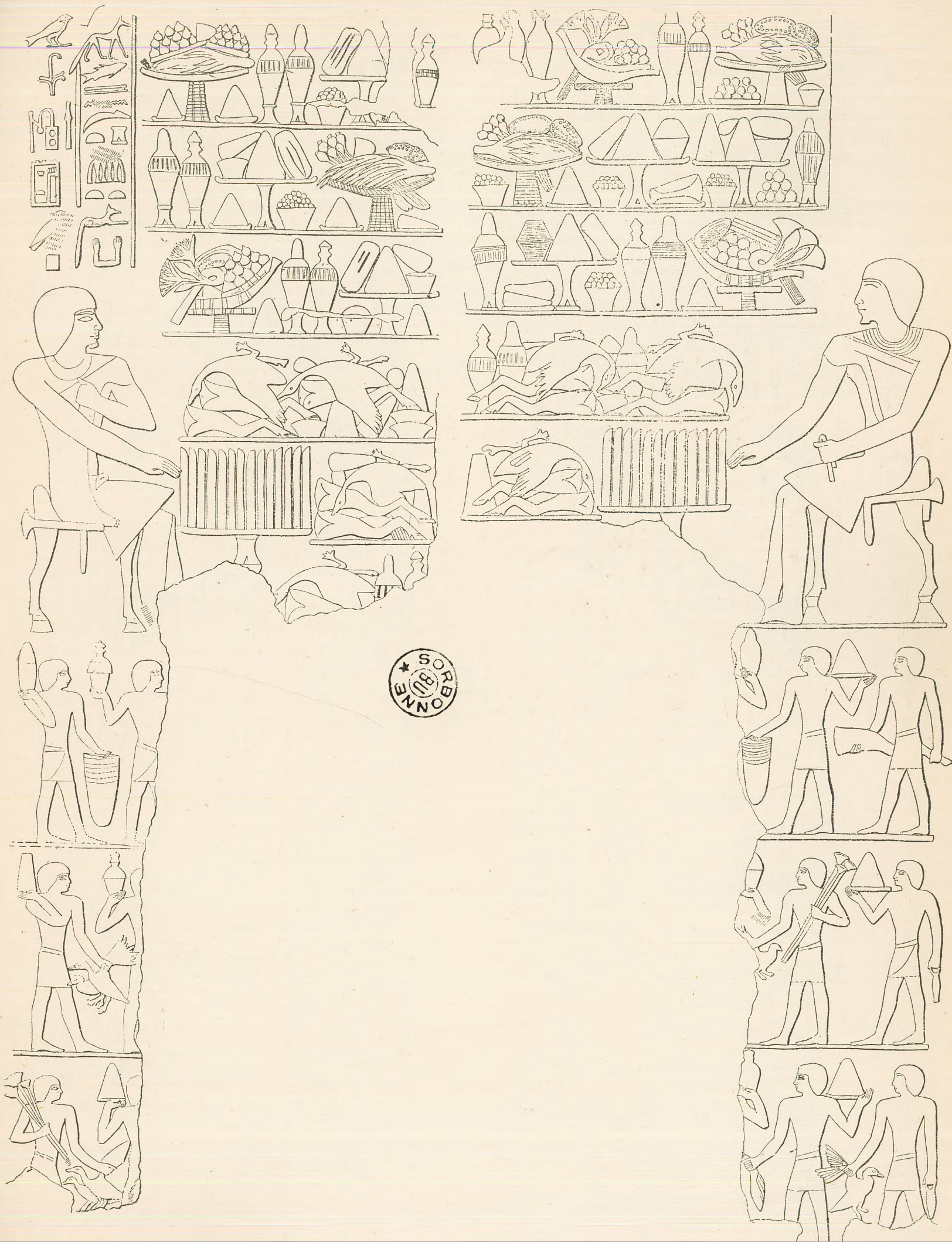
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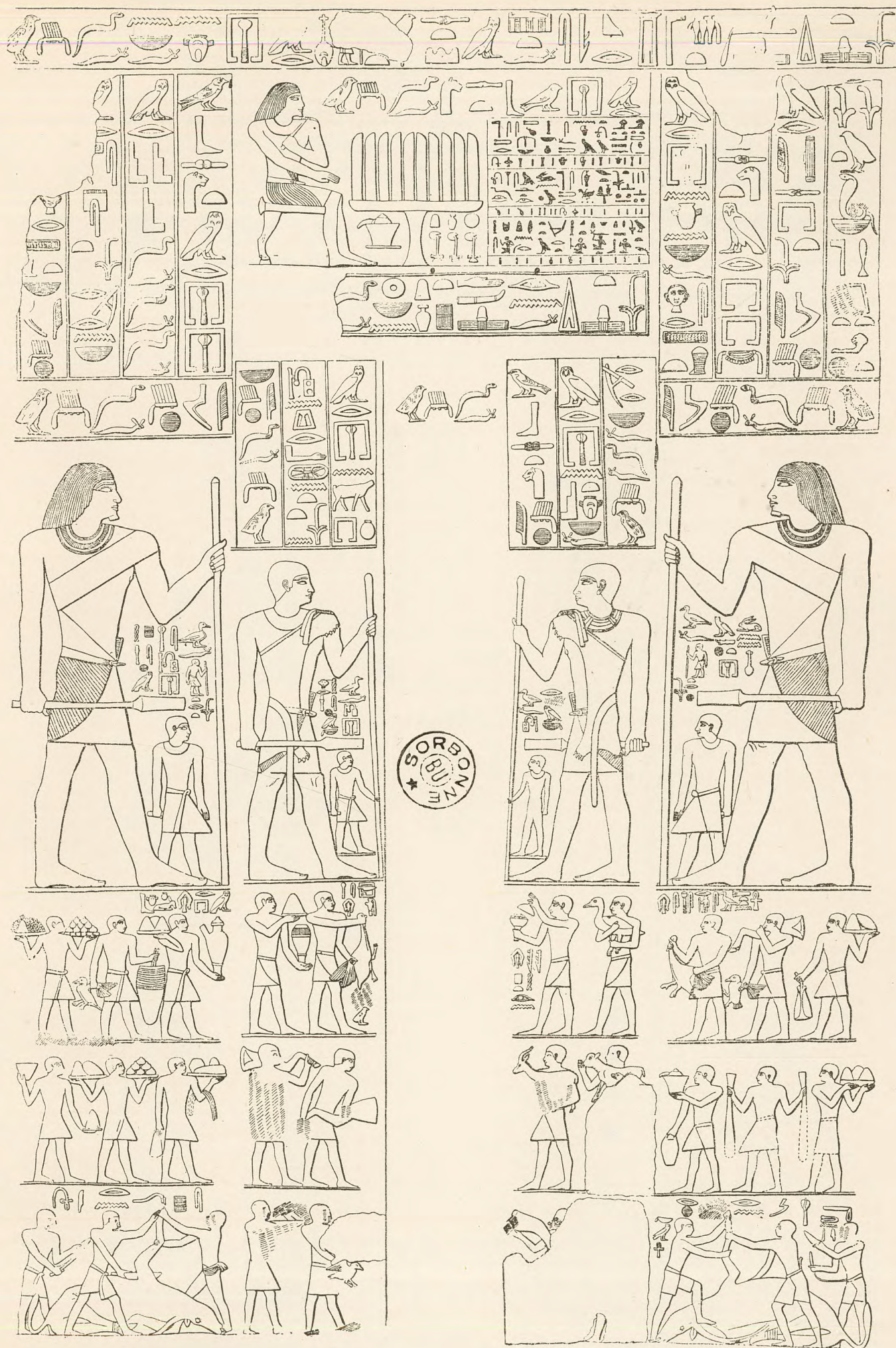
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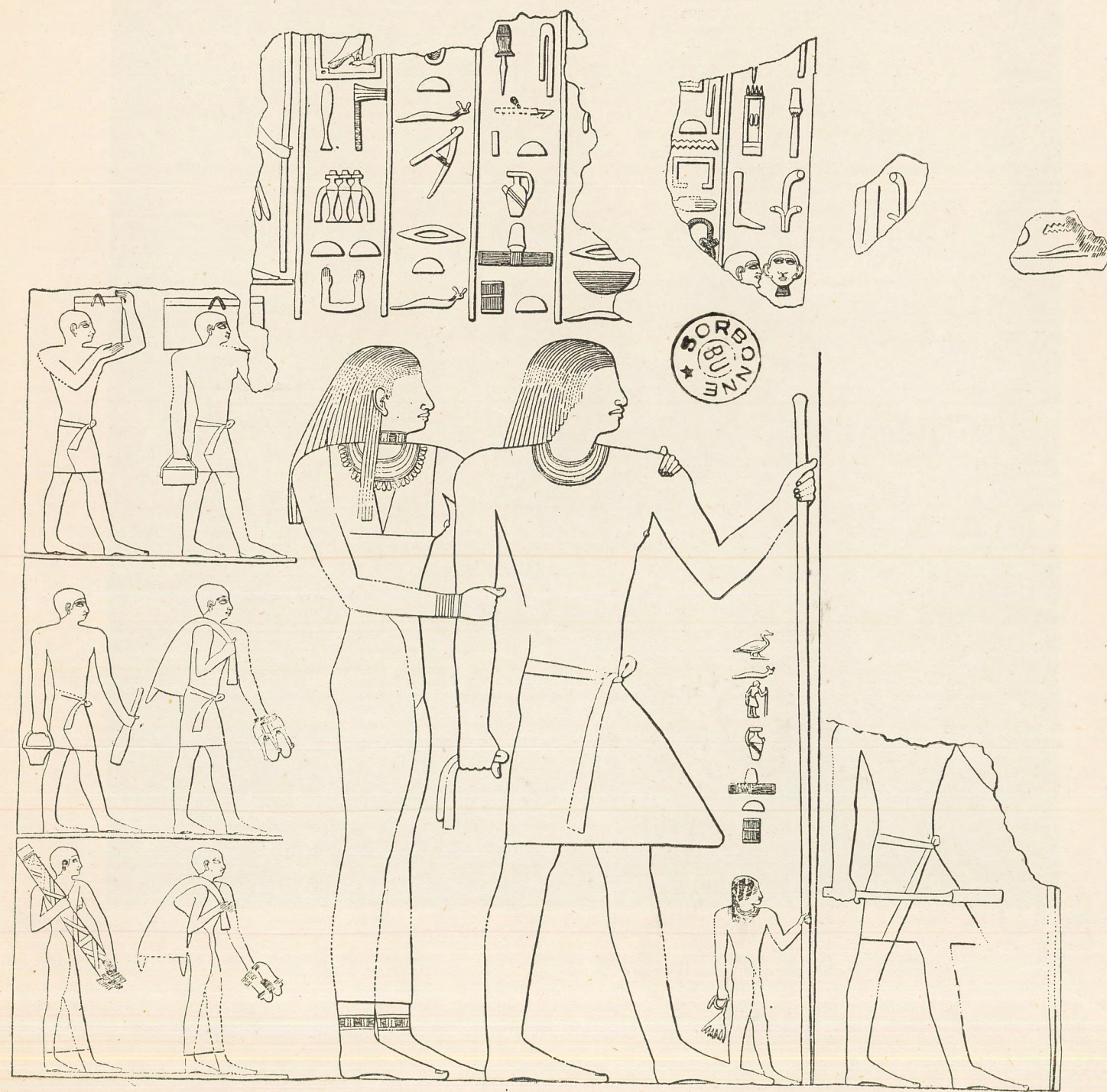
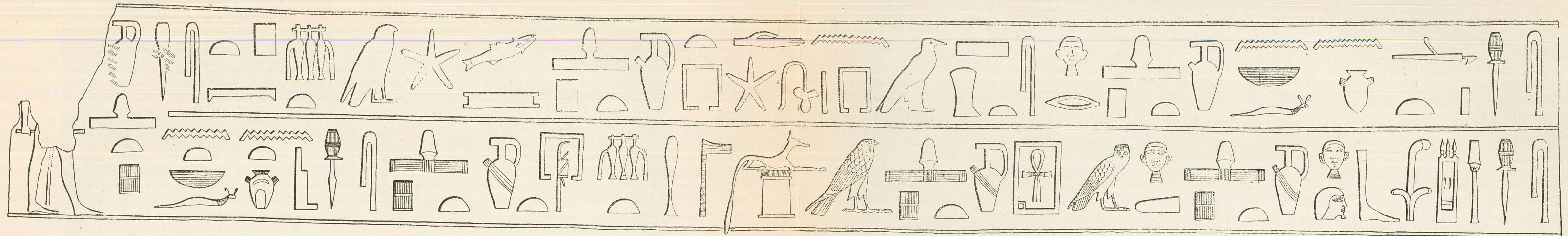








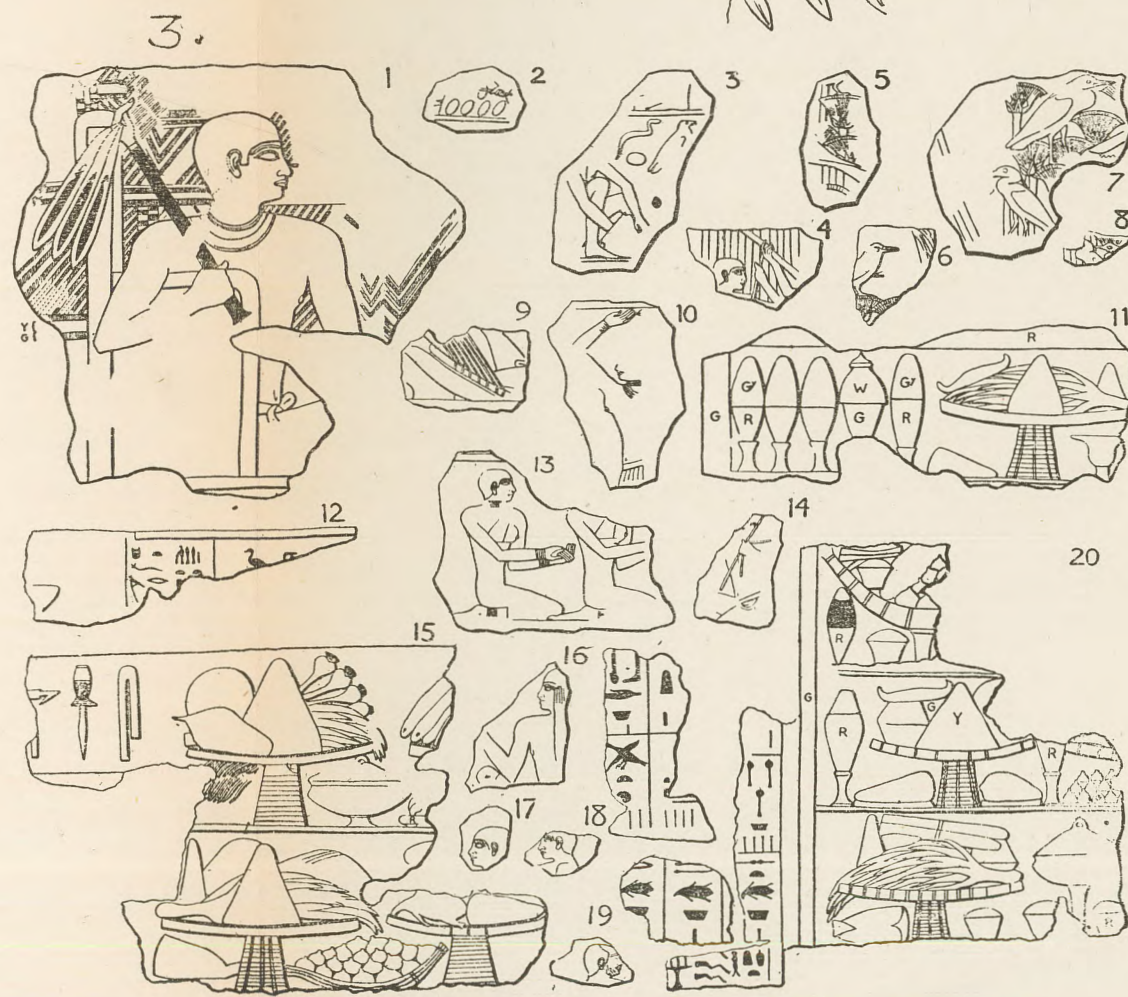
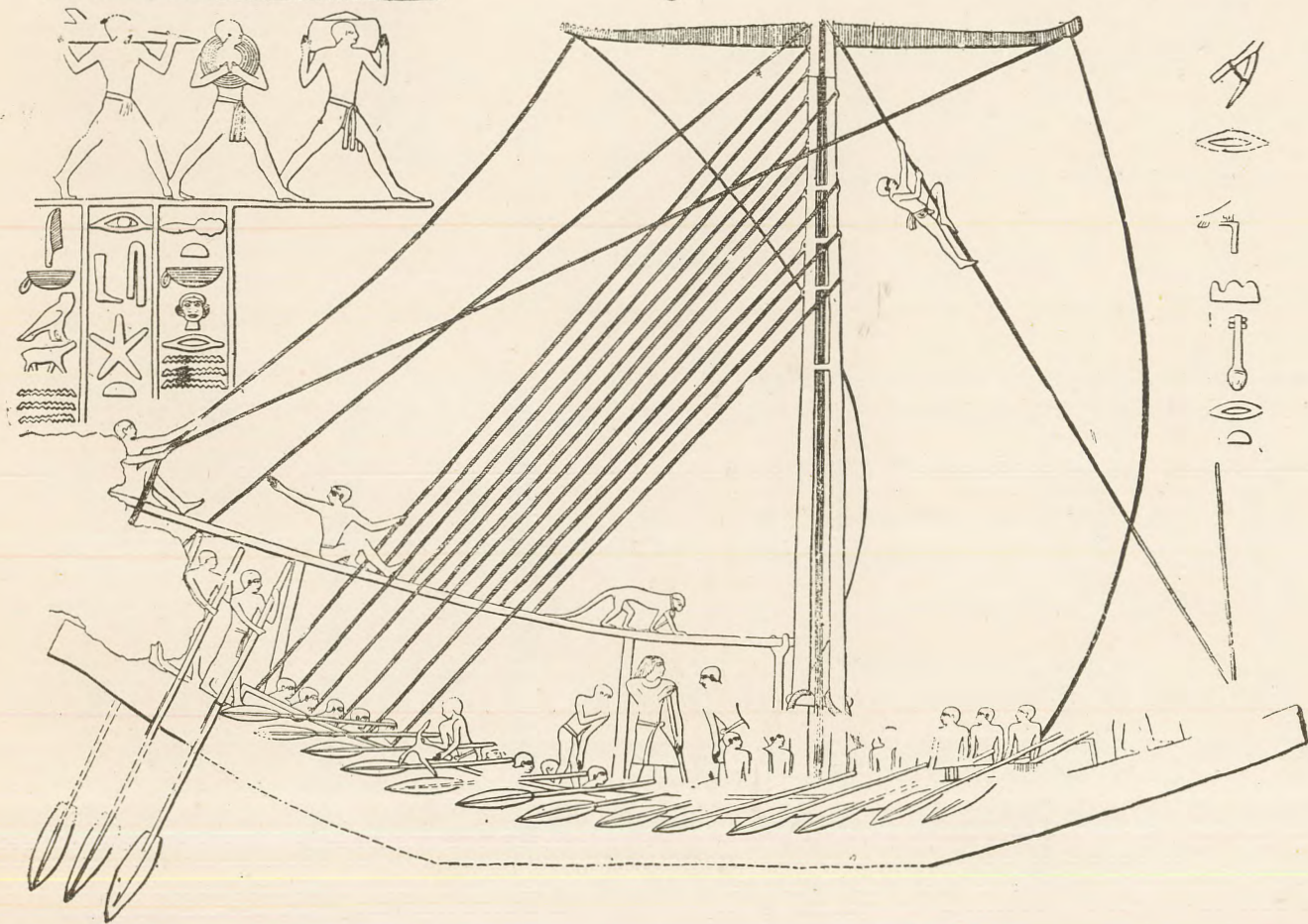
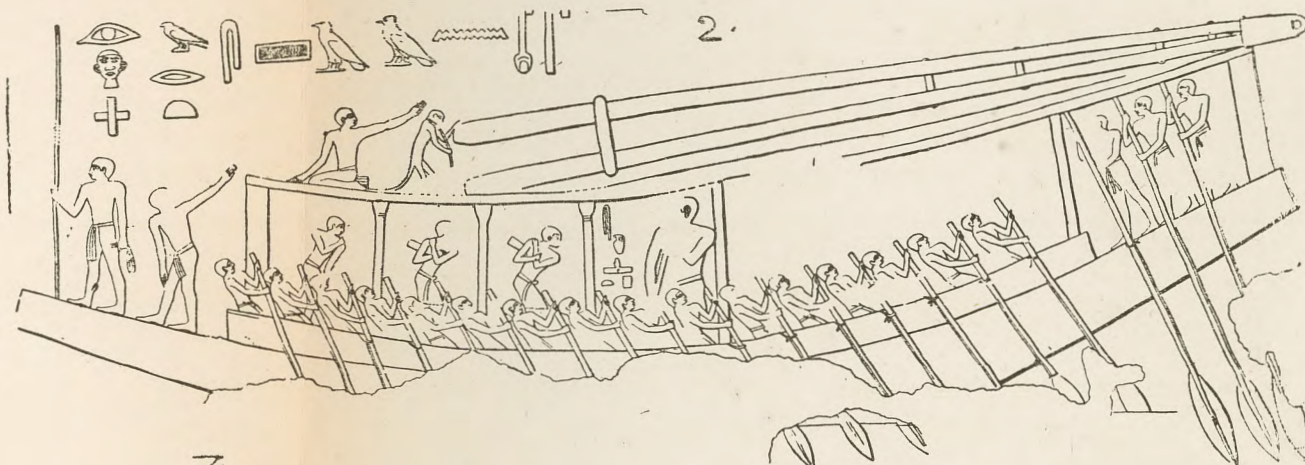
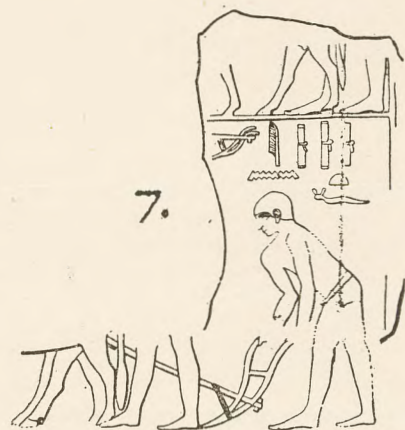
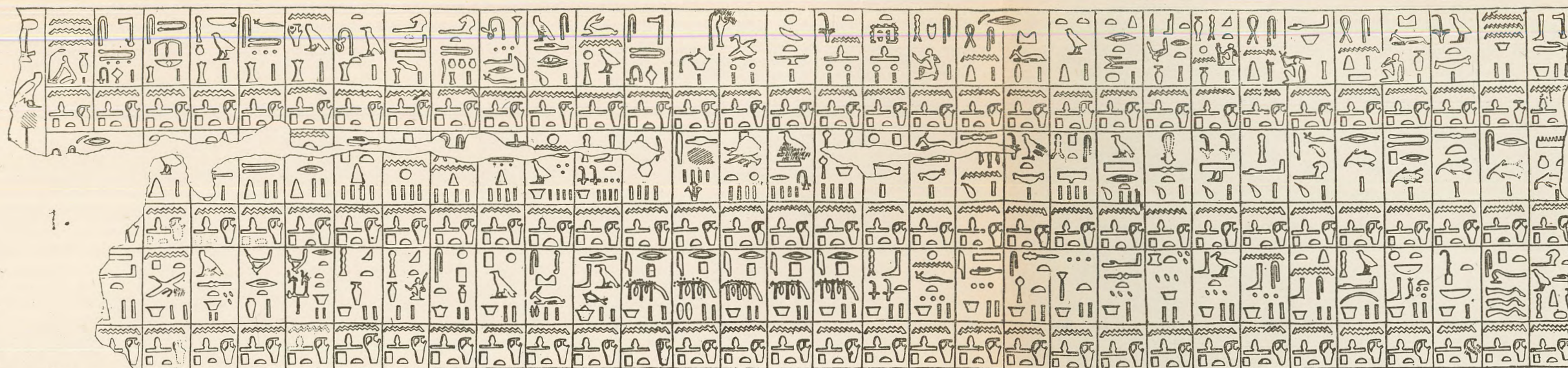




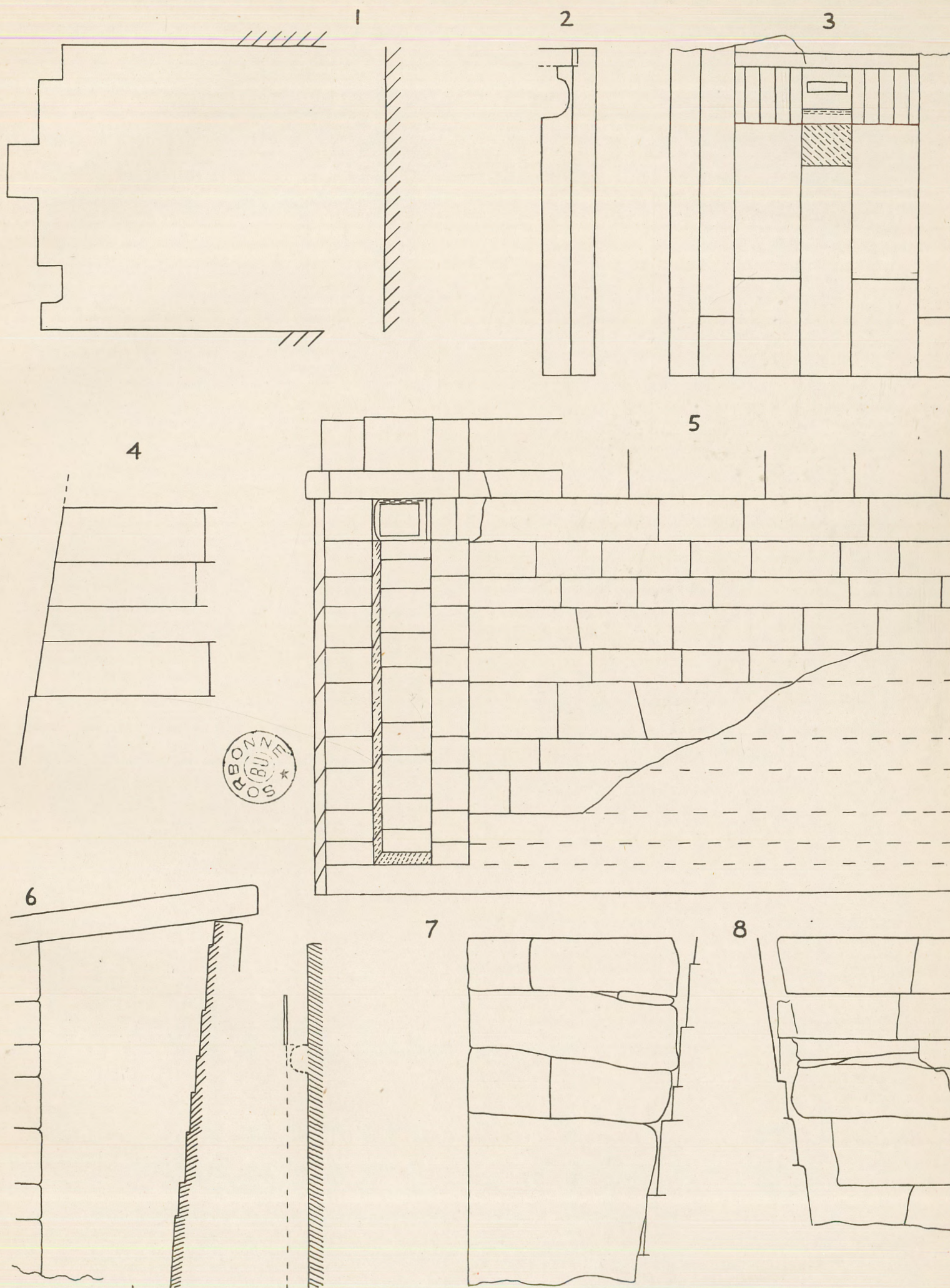




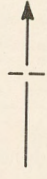
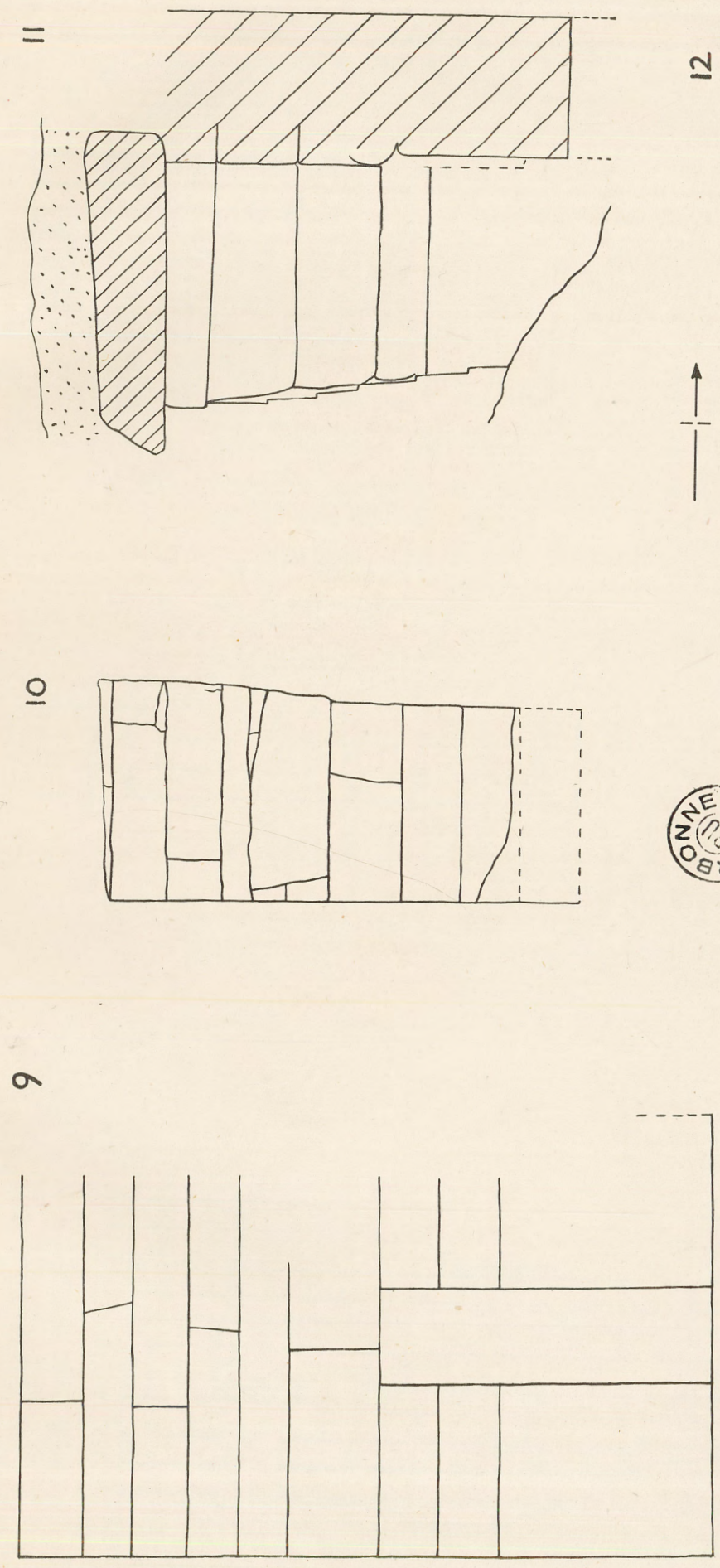




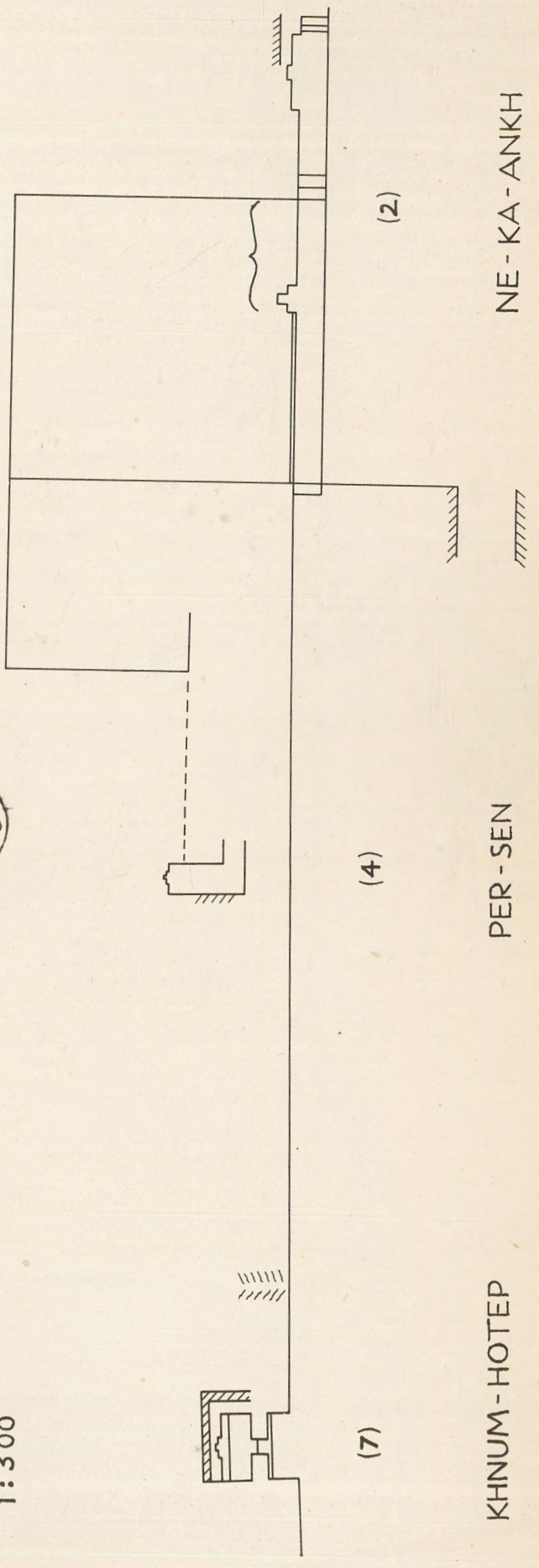






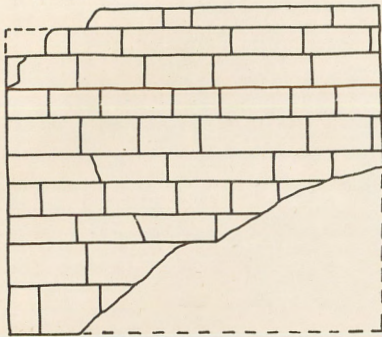


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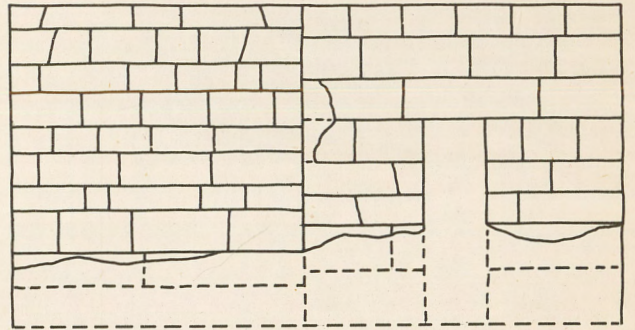




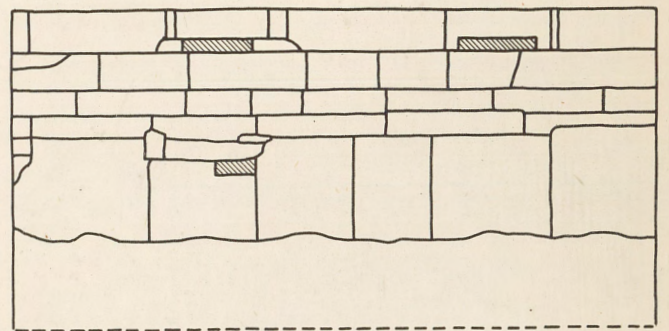
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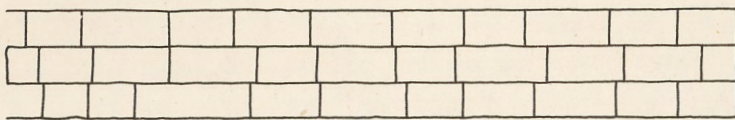
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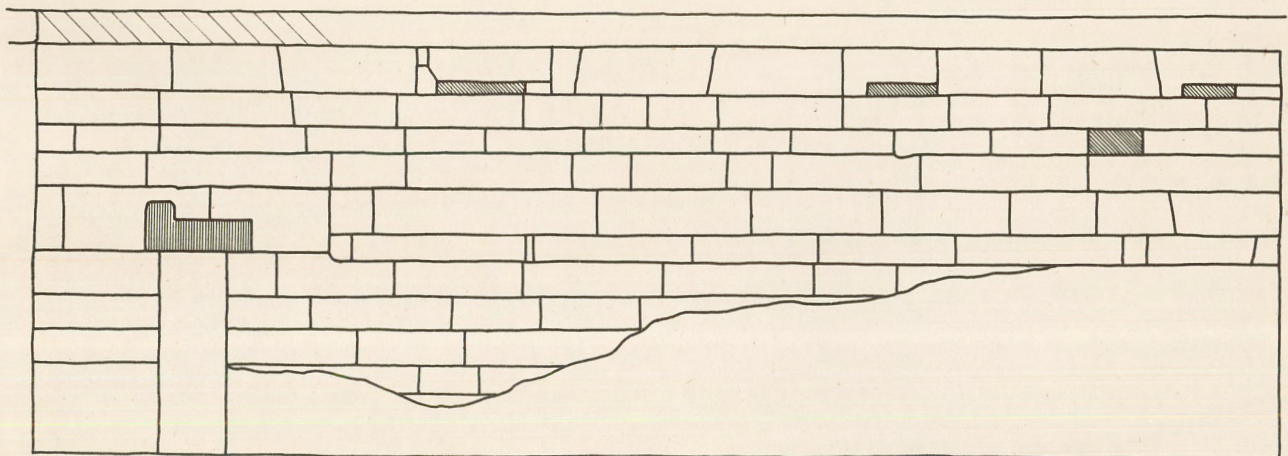
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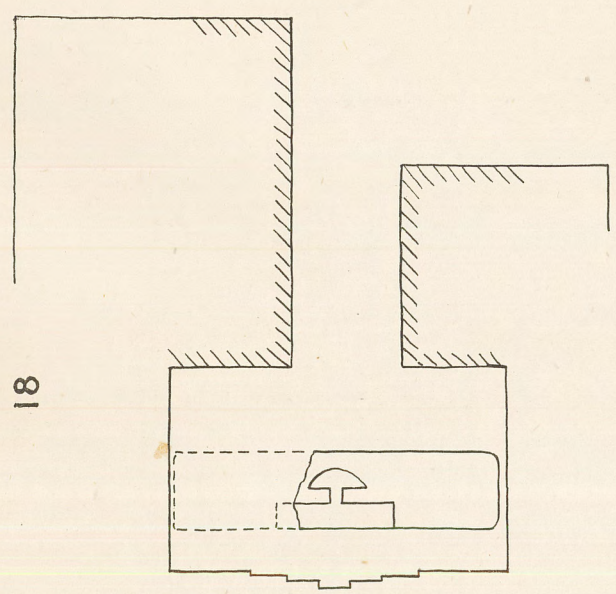
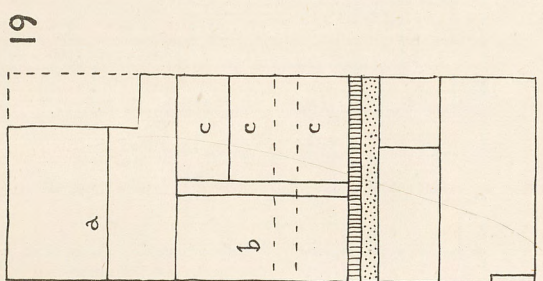
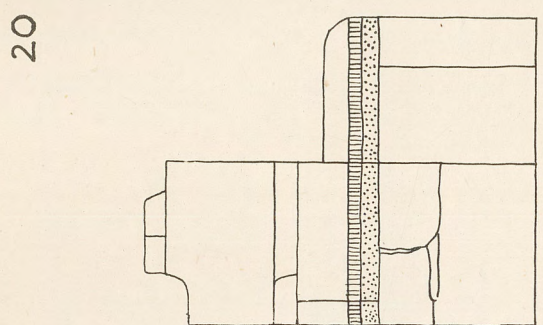
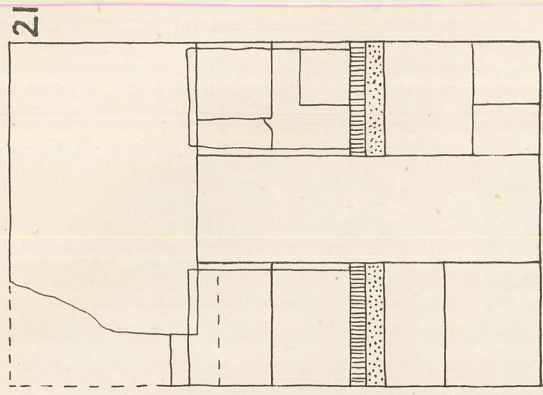
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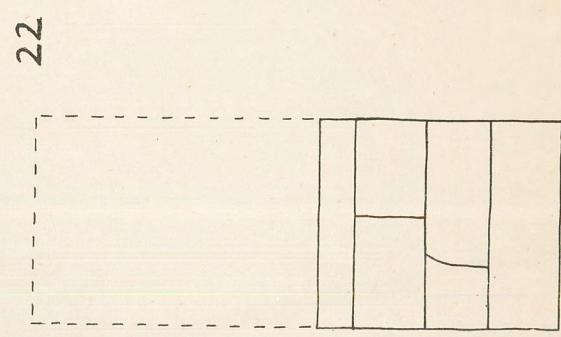
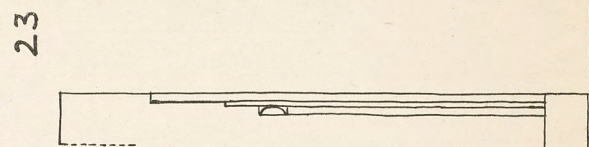
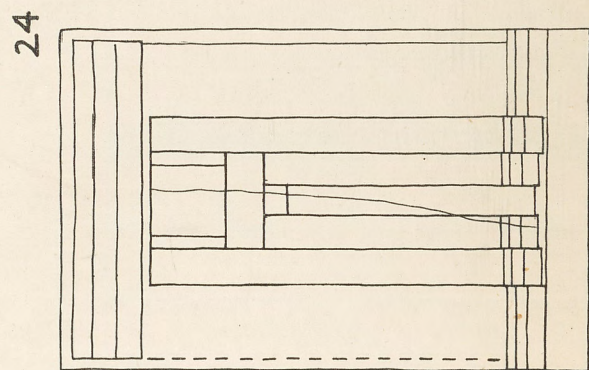
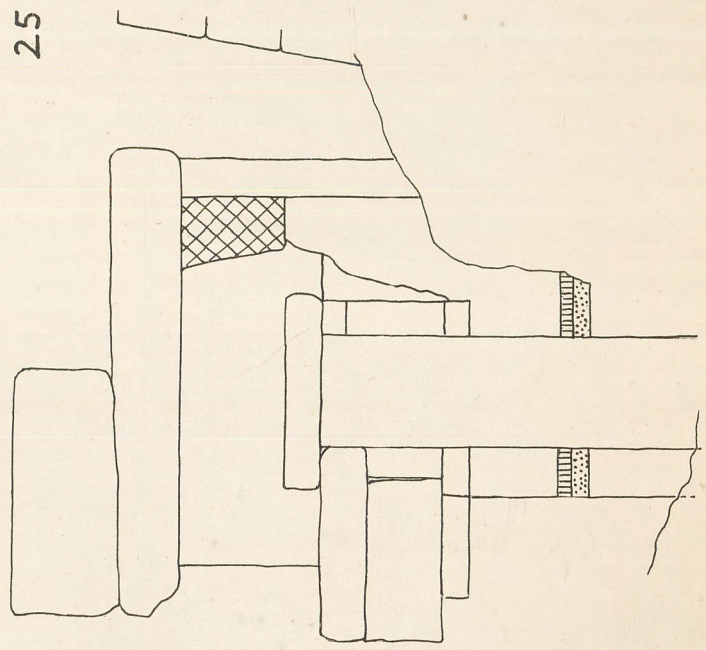
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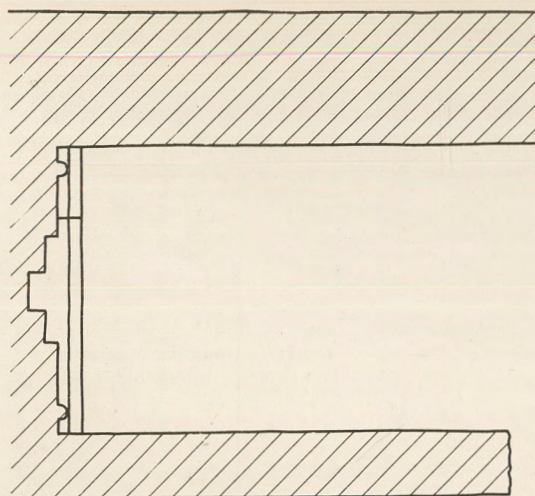
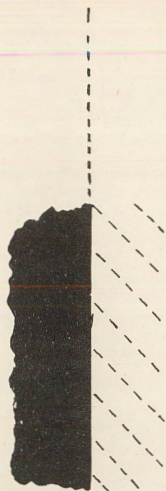
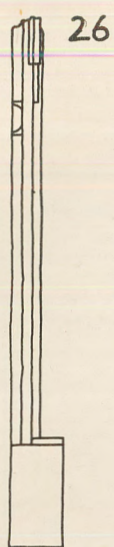


HOTEP  
IN POSITION

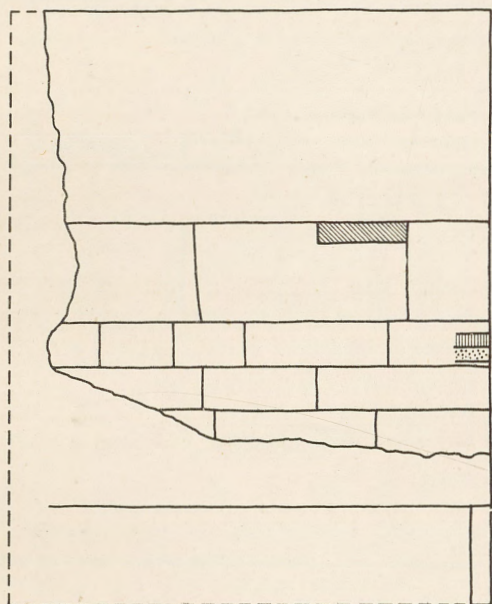




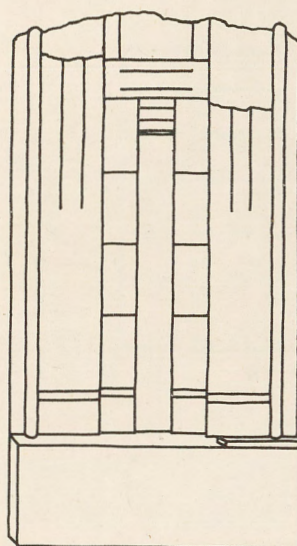
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FALSE DOORS



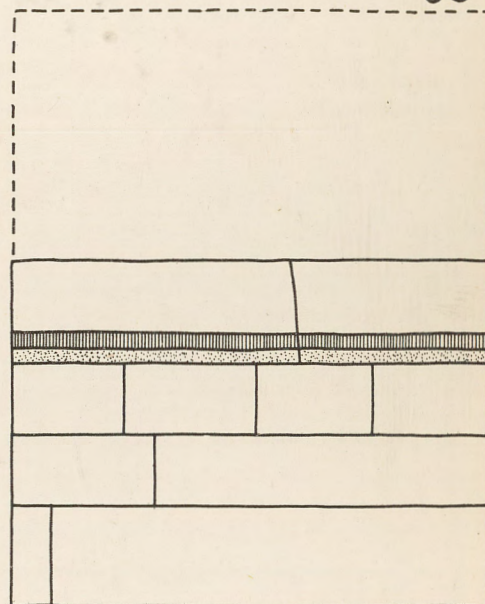
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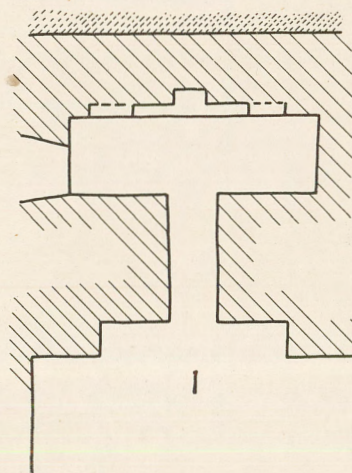
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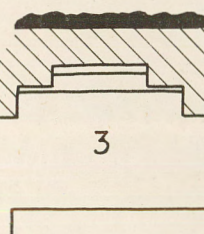
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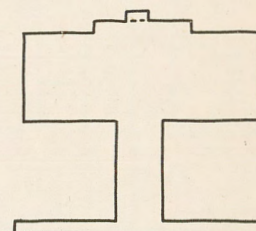
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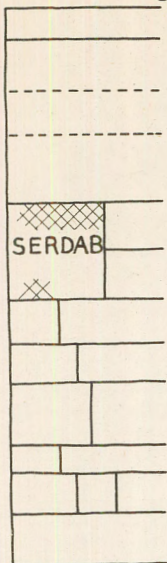
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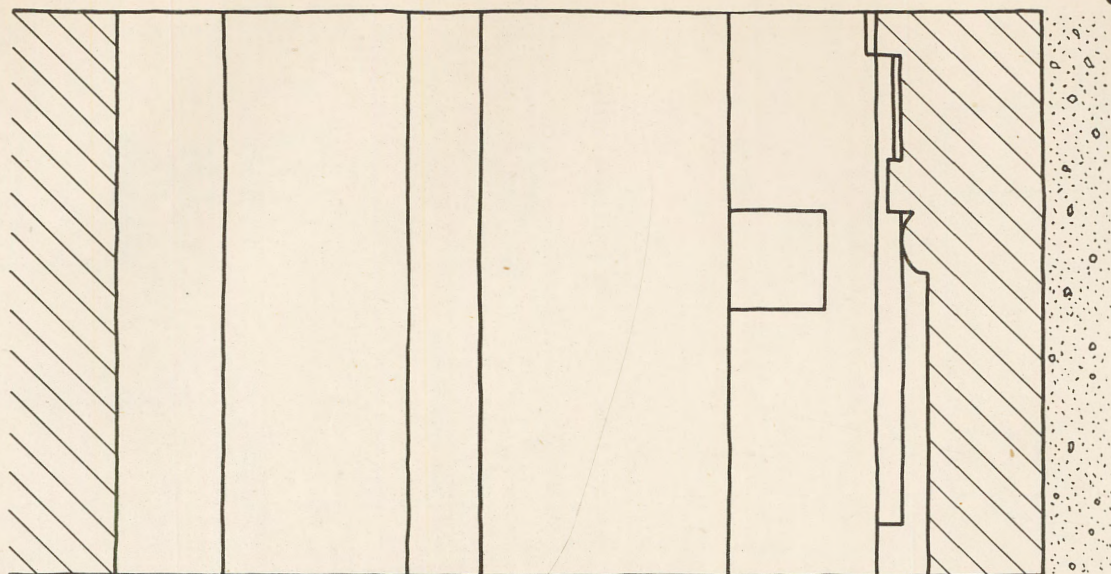
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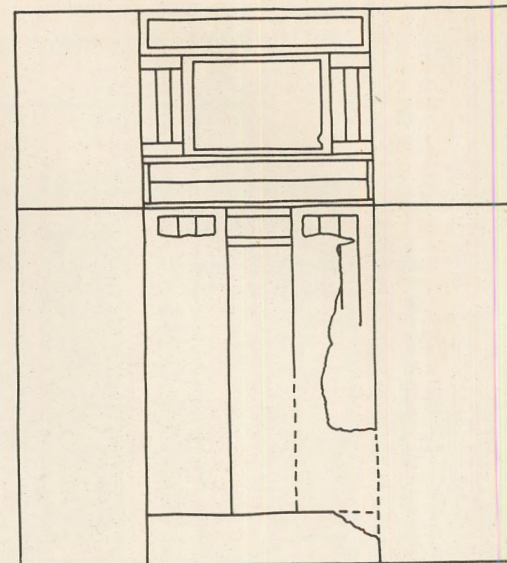


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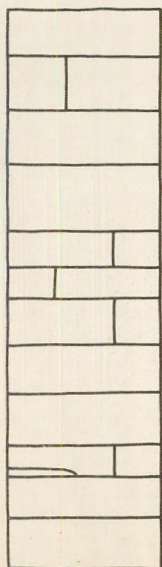


WALL CORRIDOR RECESS PASSAGE CHAPEL F.D. WALL RUBBLE

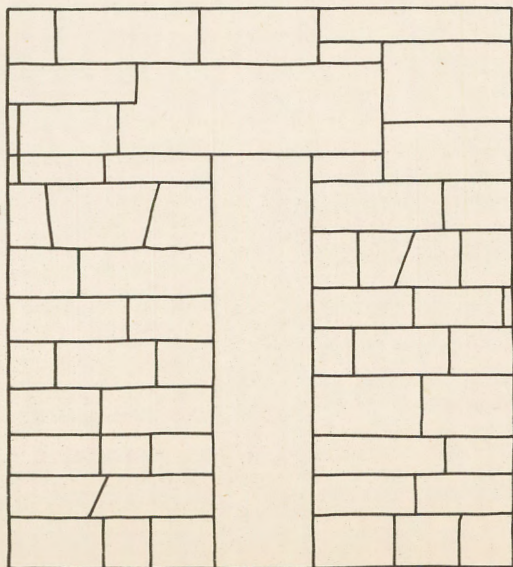
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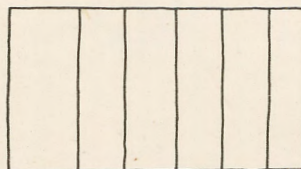
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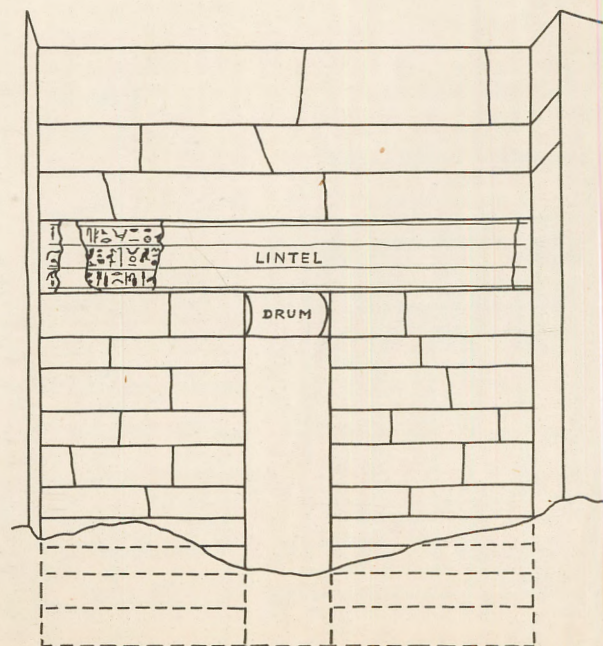
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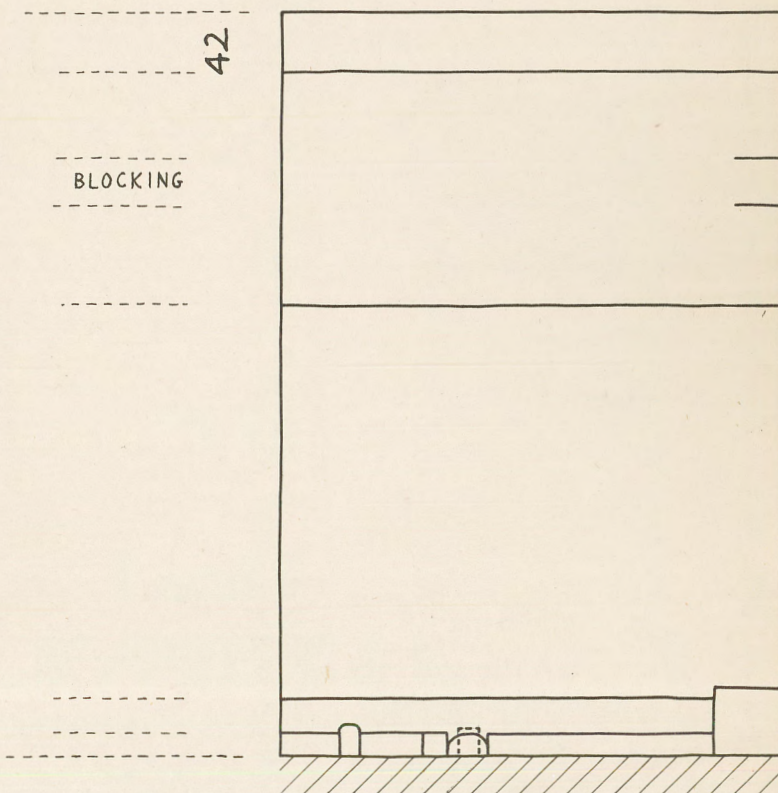
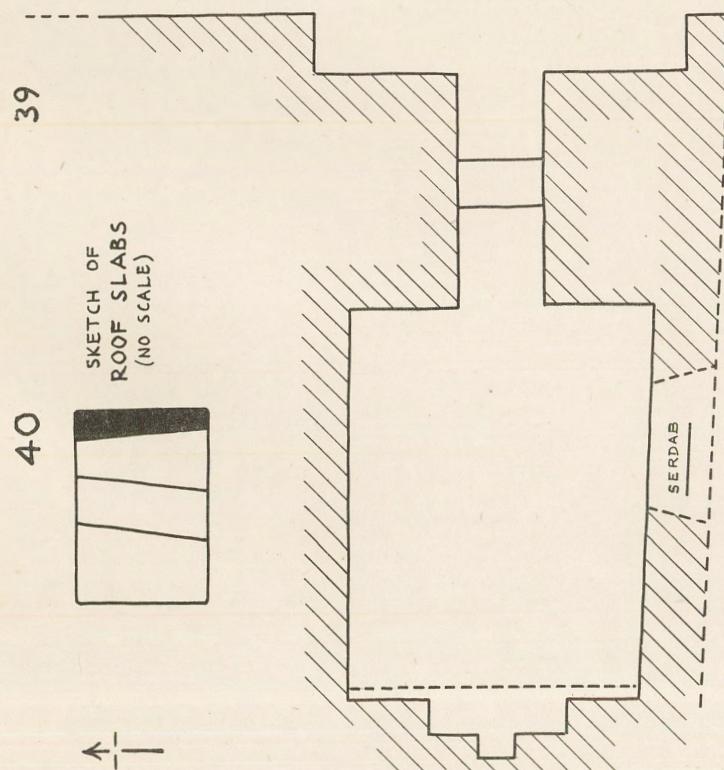
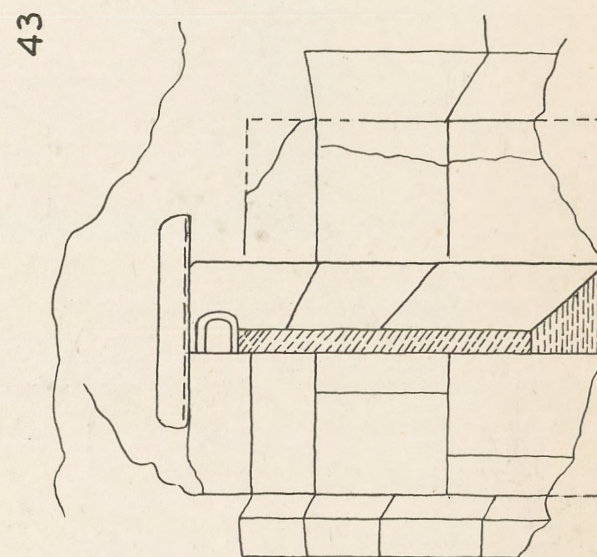
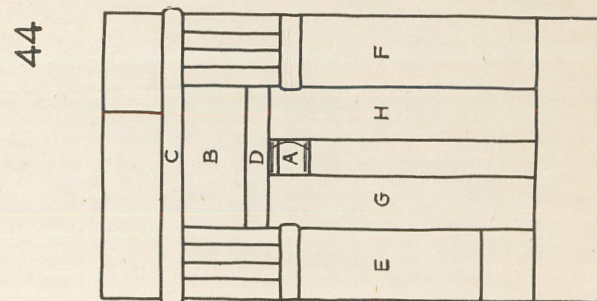
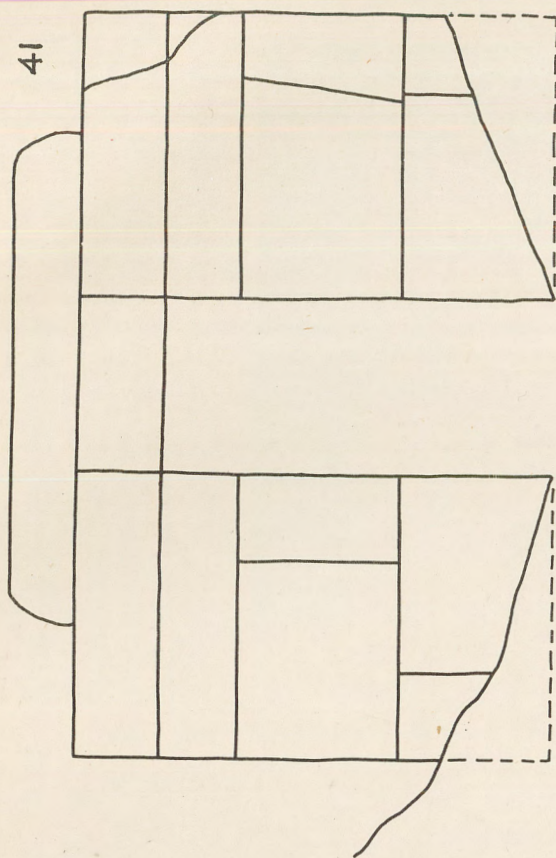
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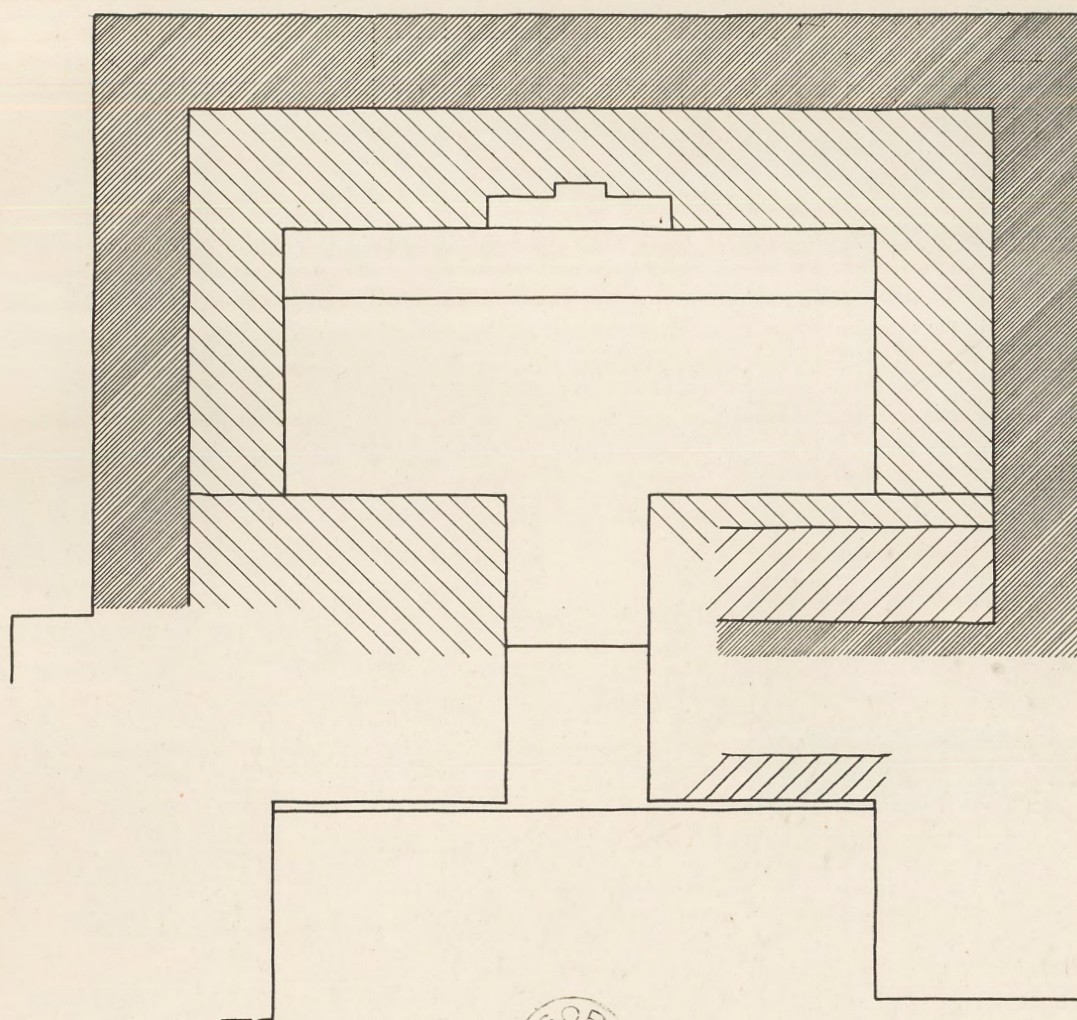




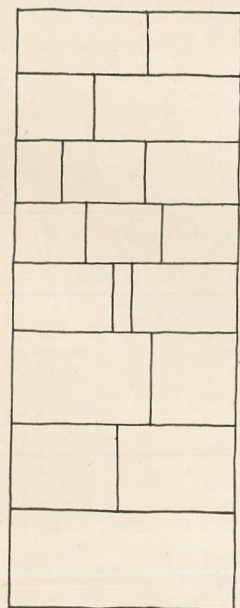




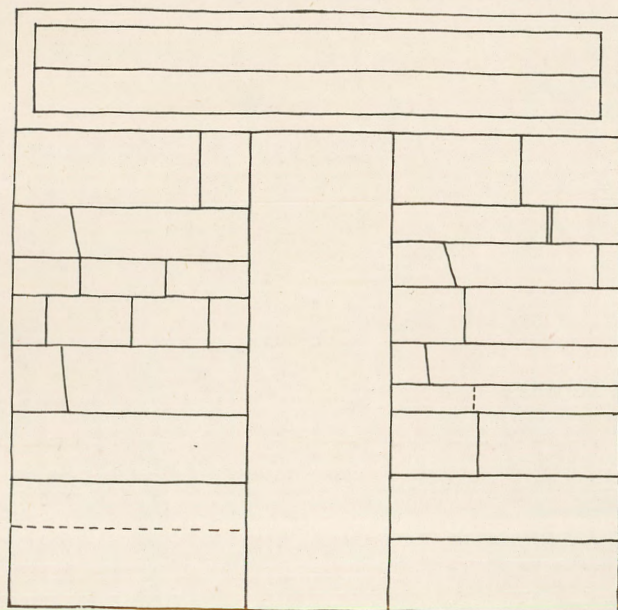
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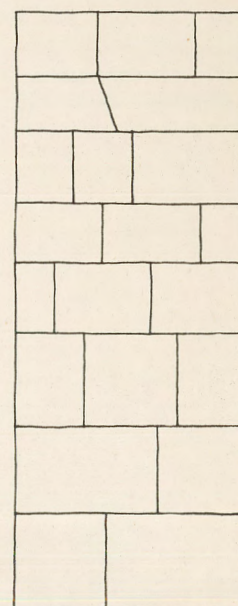
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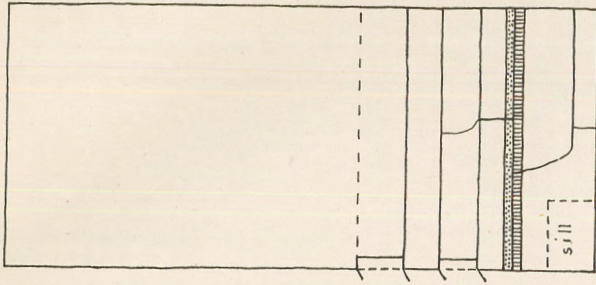


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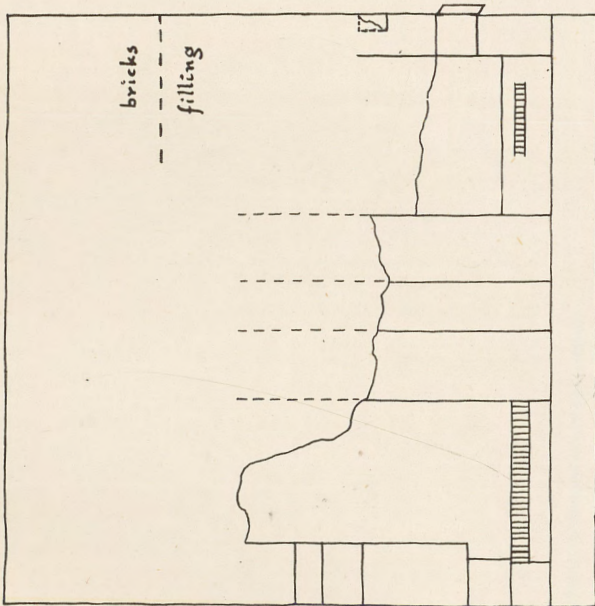




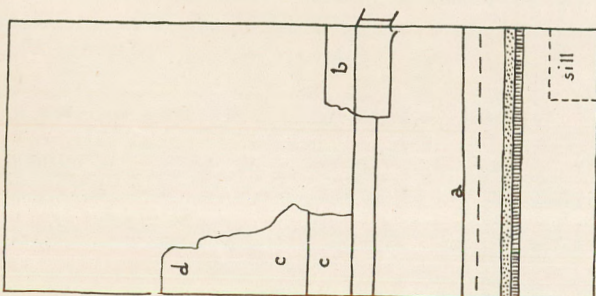
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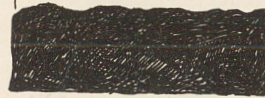
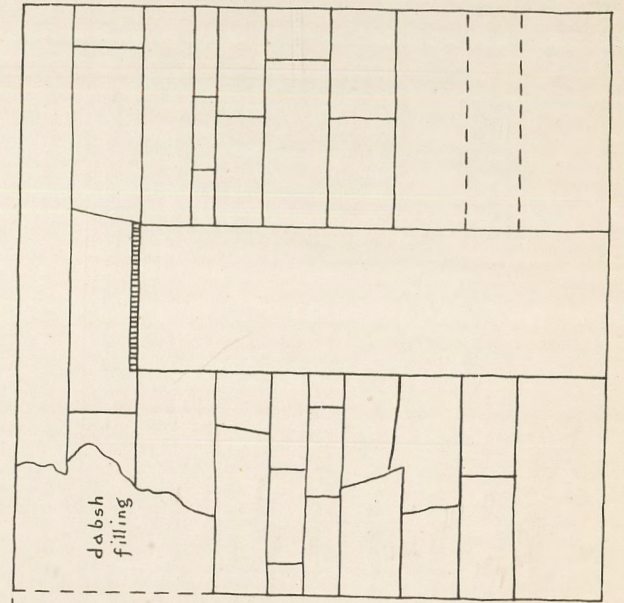
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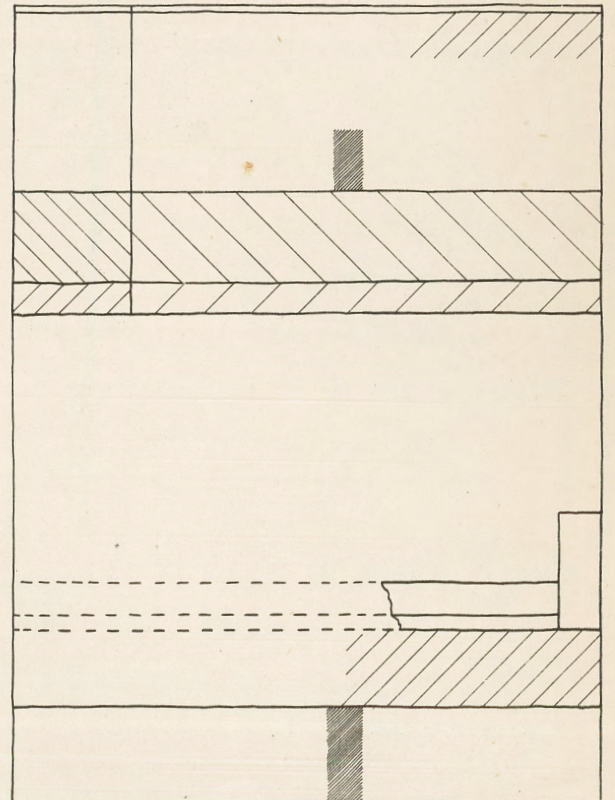
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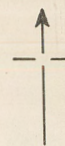
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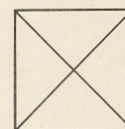






• 1 NEFERT

MARIETTE'S  
HOUSE



◻ 6 ZEFAU

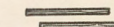
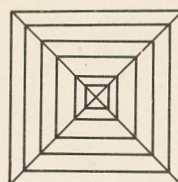
◻ 2 NE-KA-ANKH

• 4 PER-SEN

§ 7 KHNUM-HOTEP

+ 5 ANPU-KA-PU

+ 3 AKHET-HOTEP





Eg

95

SORBONNE

65

SEVEN MEMPHITE TOMB 65